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A study of preference of form in logos between Generation X and the Cultural Revolution Generation in China's big cities

Haiqiong Che
Iowa State University

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**A study of preference of form in logos between Generation X and the Cultural
Revolution Generation in China's big cities**

by

Haiqiong Che

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of
MASTER OF FINE ARTS

Major: Graphic Design

Program of Study Committee:
Lisa Fontaine, Major Professor
Sunghyun Kang
Paul Shao

Iowa State University

Ames, Iowa

2011

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ABSTRACT

This study compares the preference of different kinds of form in logos between Generation X and the Cultural Revolution Generation in China's big cities. China is the world's second-largest economy and has the biggest population in the world. It is already a significant market to international brands that want to enlarge their business. Since China is still in an economic reform era, there are still many issues to explore for marketers. Since the logo is a key component of brand identity and provides instant recognition for the brand, it may be of great interest to corporations, desiring to reach the Chinese market, to explore logo preferences of different consumer groups in China.

In the case of Chinese consumers, the gap between the "Cultural Revolution Generation"—born between 1945 and 1960, and the "Generation X"—born between 1977 and 1989, is the most obvious and interesting gap to explore. How the generation gap formed and how the "Cultural Revolution Generation" behaves as consumers is not easily understood by those outside of China, given that no nation outside China has experienced the chaos and totalitarian socialist planning economy that occurred during the Cultural Revolution, in which the competition for products and services cannot be found.

For this comparative study, 24 logos were selected or designed to form an online survey. Based on existing literature, the author developed a hypothesis that the extremely different cultures and backgrounds of these two generations will cause them to prefer different kinds of logos. There were three pairs of logos shown in the survey, each representing three different graphic styles. The first test aimed to determine if the Cultural Revolution Generation prefers symmetric style to asymmetric graphic style

compared to Generation X. The second test aimed to determine if the Cultural Revolution Generation is more likely to prefer naturalistic style to simplified graphic style than Generation X. The third test aimed to determine if both generations prefer freehand style to mechanical style. The participants were from each generational segment and were located in Beijing and Shanghai, China. This methodology clearly and obviously offered insights about the tendency of form preferences in logos between the two generations.

The results of this study showed differences do existing in the form preferences of some styles, while others showed little or no difference. These results, while limited in terms of breadth, can still be useful to the marketers and designers to consider the consumers' preferences when designing logos.

CHAPTER 1. INTRODUCTION

Increasing globalization makes marketers and designers enlarge their businesses internationally. China, as a rising market with the largest population in the world, has become the most significant target market for many corporations, especially when the economic recession is still a big issue globally. Given that China is in a post-socialist period with just 30 years of economic reform that hasn't completed the transition, there are many issues to explore in terms of markets and consumers. For example, the logo, a key component of brand identity and provides instant recognition for the brand. It may be of interest to those wishing to reach the Chinese market to explore logo preferences of different consumer groups within China. This information could be a visual key factor that companies should be attentive to when building their own brand images.

In the case of Chinese consumers, different generations have relatively drastic differences in terms of visual perception, due to historical reasons. The gap between the “Cultural Revolution Generation”—those born between 1945 and 1960, and “Generation X”—those born between 1977 and 1989, is the most obvious and interesting one to explore. The Cultural Revolution Generation has grown up in an absolute socialist environment, totally isolated from the Western capitalist world, and held strong beliefs about socialism. To this group, besides great admiration for socialist propaganda, there was no exposure to the Western culture and designs at the time. After the Open Door Policy in 1978, Chinese were suddenly faced with exposure to the world outside and its market economy; they had difficulty with aesthetic processing and accepting new images, not only because it was contradictory to what they learned and believed previously, but also because it was much easier for younger people to understand and accept a new

culture different from their native culture. In contrast to the Cultural Revolution Generation, Generation X enjoyed the advance of the new world, and positively accepted and consumed the new culture heavily influenced by the Western world. As a result, they always complained about their “old-fashioned” parents. As parents and children, the generation gap between these two generations is always mentioned and discussed. This is the most exaggerated case ever, compared to other generations in the Chinese society.

How the generation gap is formed and how the Cultural Revolution Generation has behaved as consumers are not easily understood by those outside of China. There are several reasons, including: 1) No nation outside China has experienced the totalitarian socialist planned economy like the Cultural Revolution Generation, in which the competition for products and services can not be found. 2) The Cultural Revolution Generation was not exposed to Western designs previously, which means the extent to which they like or do not like it has not been measured yet. 3) The long-term aesthetic influence of the Cultural Revolution and its propaganda to the Chinese who experienced it still remain unclear. Therefore, it will be meaningful to designers and marketers to become aware of the possible differences the two generations might have, and follow their preferences when designing logos that target one or the other generation of consumers.

This study compares the preferences of form in logos between Generation X and the Cultural Revolution Generation in China’s big cities, especially Beijing and Shanghai, where consumer culture and market are more mature compared to rural areas.

For this comparative study, 24 logos were selected or designed to form an online survey. Based on existing literature, the author developed a hypothesis that the extremely

different cultures and backgrounds of these two generations will cause them to prefer different kinds of logos. There were three pairs of logos shown in the survey, each representing three different graphic styles. The first test aimed to determine if the Cultural Revolution Generation prefers symmetric style to asymmetric graphic style compared to Generation X. The second test aimed to determine if the Cultural Revolution Generation is more likely to prefer naturalistic style to simplified graphic style than Generation X. The third test aimed to determine if both generations prefer freehand style to mechanical style. The participants were from each generational segment and were located in Beijing and Shanghai, China. This study was encouraged by the increasing income and life quality of Chinese consumers, their potential purchasing power, and the urgent expansion of the Chinese market to international corporations. By providing information about the preferences of the logos, these results will be valuable to designers when they investigate the different generations and design logos for that target audience.

1.1 Purpose of Study

This research is about preference of form in logos between Generation X (born between 1977 and 1989) and the Cultural Revolution Generation (born between 1945 and 1960) in China's big cities (i.e., Beijing and Shanghai in this research). The purpose of the study is to:

- 1) determine if the drastic generational gap and experience cause many differences when choosing preferred logos.
- 2) research the graphic preferences formed during the Cultural Revolution (1966-1976) and the early stage of the Open Door Policy to identify if there still exists

influences for the Cultural Revolution Generation. Also, this study seeks to determine the amount of change over time.

3) provide insight about possible logo preferences among different sections of the Chinese audience, depending upon their generation.

CHAPTER 2. LITERATURE REVIEW

This chapter introduces background information of logo design, history of logos, and aesthetics of logos. It also provides an overview of China's history and cultures including policies, demographics, art, and graphic design. It is significant to understand the background information of logos, as well as cultural differences, when developing hypotheses for this preference study.

2.1 Definition and Function of Logos

“The term ‘logotype’ and its shortened term ‘logo’ come from the Greek *logos*, meaning word. Logotype sometimes refers to marks that are longer and easily readable names, acronyms or abbreviations” (Mollerup, 1999, p. 109). Sometimes both terms are used as synonyms for *trademarks*, *corporate identity*, and *brand identity*. They are interchangeable under certain circumstances. “A logo is the distinguishing mark for a company, a product, a service for a range of products or services from the same source” (Morgan, 1999, p. 14). Nonverbal communication accounts for 65% of our daily communication experiences. We continually interpret nonverbal cues to help us understand the world we live. The same is true of the company logo—it can be the corporate world's most outspoken nonverbal cue. A successful logo should be designed and implemented in such a way that it establishes immediate recognition for the company; expresses the company's character or attitude; conveys that the company is an expert or leader in its field; instills in the public a sense of familiarity and trust; clearly symbolizes the company's line of business; is a value qualifier for that client; is so memorable that it becomes a unique visual identifier that it is synonymous with the

client's business; and it becomes an endorsement of that client's product, organization, or service (Haig & Harper, 1997).

The term "logo" usually refers to a variety of graphic and typeface elements, ranging from word-driven, conceptually simple logotypes and wordmarks, through to image-driven, conceptually complex brandmarks. In this study, the term "logo" mainly refers to the picture marks that an organization or a company uses to identify itself.

2.2 Anatomy of Logos

Logos can be analyzed from several aspects. The classification of logos, form of logos, and a logo's capacity for communication are the main aspects, and will be discussed as follows.

2.2.1 Taxonomy of logos

According to Mollerup's taxonomic tree of trademarks (Figure 2.1), there are thirteen classes of marks.

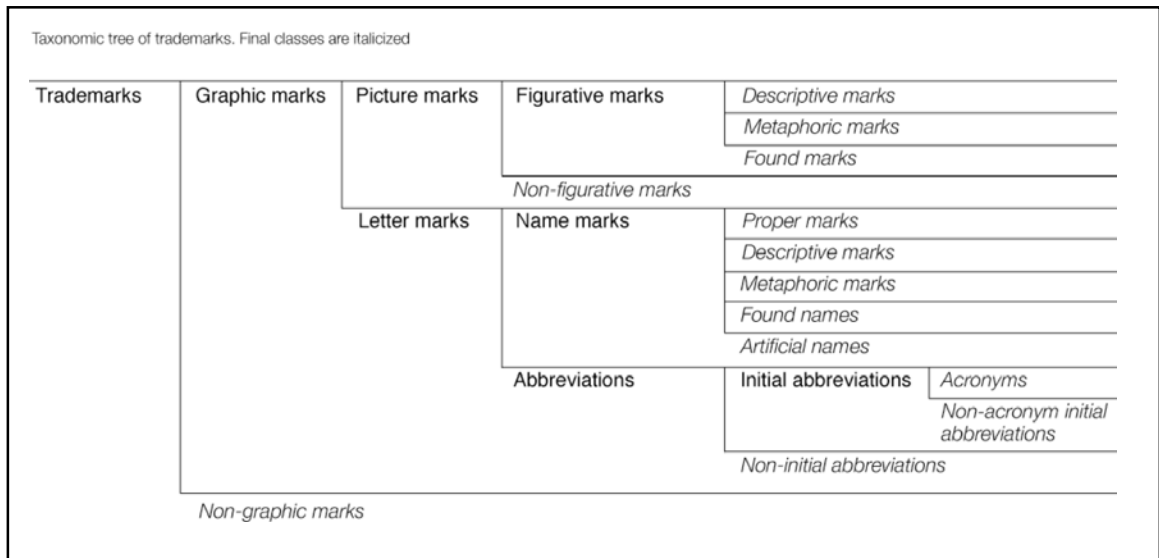


Figure 2.1. Mollerup's Taxonomic Tree of Trademarks (Mollerup, 1999, p. 99)

The first division of taxonomy occurs between graphic marks and non-graphic marks. Since the overwhelming majority of logos are graphics, the taxonomy divides graphic logos and explores them in many classes. For the same reason, non-graphic logos are not divided, but are treated as one class.

“Graphic marks are divided into letter marks and picture marks. Letter marks consist of letters and picture marks of pictures, but this is not the complete story. Letter marks are often iconicized and include a pictorial element. Picture marks occasionally refer to linguistic phenomena” (Mollerup, 1999, p. 102).

Picture marks consist of figurative and non-figurative marks. Figurative marks depict an object (Figure 2.2). Figurative marks are further divided into descriptive marks, metaphoric marks, and found marks. Descriptive marks are images or diagrams. A lobster that stands for a lobster restaurant is an image (Figure 2.3). Metaphoric marks refer to their object through a shared quality. Take a beehive sign, for example. The informed

user may simply think ‘savings bank’ (Figure 2.4). Found marks refer indirectly to their object. Found marks are symbols. Found marks show something recognizable that obviously has nothing to do with the company or product they represent. For example, the trademark of Shell can be considered a found mark today (Figure 2.5). Non-figurative marks refer indirectly to their object (Figure 2.6). They are symbols (Mollerup, 1999). Since this study focuses on the picture marks as logo, letter marks will not be further discussed here.



Figure 2.2. New Line Cinema Logo



Figure 2.3. Red Lobster Restaurant Logo



Figure 2.4. Bikuben Logo—Beehive Sign



Figure 2.5. Shell Logo



Figure 2.6. Citroen Logo

2.2.2 Form of logos

The form of logos is quite flexible. Design principles can be used as tool to classify and analyze the form of a logo. The appearance of the logo can also be discussed as the graphic style.

2.2.2.1 Design principles in logos

When discussing the logo forms, design elements and principles are useful to consider. In the picture marks, the basic graphic elements are dot, line and plane. The mark is basically formed with diverse relationships between dots, lines, and planes.

Design principles are described as follows (Wong, 1993):

Repetition

If the same form is used more than once, that is called repetition. There are several types of repetition—repetition of shape, repetition of size, repetition of color, repetition of texture, repetition of direction, etc. (Figure 2.7).



Figure 2.7. UBS Logo



Figure 2.8. Tennessee Aquarium Logo

Similarity

Forms can resemble each other, yet not be identical. If they are not identical, they are in similarity. Similarity does not have the strict regularity of repetition, but it still maintains the feeling of regularity to a considerable extent (Figure 2.8).

Gradation

Gradation demands not just gradual change, but gradual change in an orderly way. It generates optical illusion and creates a sense of progression, which normally leads to a climax or series of climaxes (Figure 2.9).



Figure 2.9. United Way Logo



Figure 2.10. Woolmark

Radiation

Radiation can be described as a special case of repetition. Repeated unit forms or structural subdivisions, which revolve regularly around a common center, produce a pattern of radiation. The characteristics of radiation are (a) generally multi-symmetrical; (b) have a very strong focal point usually located at the center of the design; (c) can generate optical energy and movement from or towards the center of the design (Figure 2.10).

Anomaly

Anomaly is the presence of irregularity in a logo in which regularity still prevails. It marks a certain degree of departure from general conformity, resulting in slight or considerable interruption of the overall discipline (Figure 2.11).



Figure 2.11. Heart Hospital of New Mexico Logo

Contrast

Contrast happens all the time, although its presence may be overlooked. Contrast ranges far beyond commonly acknowledged opposites. It is just a kind of comparison whereby differences are made clear. There are a variety of different types of contrast, such as the contrast of line and mass (Figure 2.12), the contrast of curvilinear and angular lines, the contrast of color, the contrast of negative and positive space (Figure 2.13), and the contrast of large and small (Figure 2.14), etc.



Figure 2.12. Petro China Logo



Figure 2.13. China Tobacco Logo



Figure 2.14. Major League Baseball Logo

Balance

Balance can be either symmetrical or asymmetrical. It also refers to a sense that the dominant focal points do not provide a feeling of being pulled too much to any specific part of the artwork. Balance can be achieved by the location of objects, volume, or sizes of objects, and by color (Figure 2.15).



Figure 2.15. Peace Library Logo

These design principles do not exclusively exist in a logo. Instead, they often overlap and co-exist at the same time in one logo.

2.2.2.2 Graphic styles

Besides design principles, graphic styles, appearance or outward forms of marks or symbols, provide different feelings for the audience, have undergone many changes, stylizations, and simplifications through time. “This is sometimes due to the means of writing used over many centuries and differing from one geographical zone to another. The materials used have determined the production of suitable tools with which information can be drawn and recorded” (Frutiger, 1989 p. 97).

“In the beginning of history, the first recorded statements were made by unskillful scratching or cutting of stone or wood (Figure 2.16). This sense of the anchoring of a statement in a permanent material has remained effective, for even today a monument or gravestone is inscribed with hammer and chisel, not with painted letters (Figure 2.17). Drawing on the surface in two dimensions, or painting onto lighter materials such as boards, skins, or leaves speeded up the possibilities of expression” (Frutiger, 1989 p. 97).

These tools include dye-soaked stalk (Figure 2.18), brush (Figure 2.19), and the quill (Figure 2.20).



Figure 2.16. Cutting of Stone or Wood



Figure 2.17. Inscription—Hammer and chisel

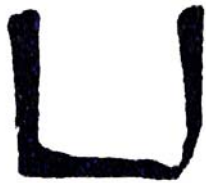


Figure 2.18. Dye-soaked Stalk



Figure 2.19. Brush



Figure 2.20. Quill

There are other possible expressions, like in textiles—weaving or knitting. The particular characteristic of each of these forms of expression has built up a wealth of formal characteristics over the centuries; thus, providing one aspect of the concept of “style.” These days, tools and materials allow an extreme freedom of form in the technique of application (pencil, brush, ballpoint, felt-tip, spray gun) and in foil cutting, photography, etc. (Frutiger, 1989). Also, the development of digital technology has made the application even more flexible.

Frutiger (1989) contends, that we have deliberately left out the purely figurative type of image; that is, the one that is more or less true to nature, or naturalistic type of image, even though the illustrative form, as such, occupies an important position in

symbolic tradition. In the transition from this kind of figurative image to symbol signs, stylization and simplification play important roles. “This process of adjustment is nowadays known as “stylization.” The drawing is adapted to the material and the form to the object” (Frutiger, 1989, p. 242). Simplification through material and tools is processed based on knowledge of the objects and understanding of the characteristics of the material and tool.

In addition to the systematical classifications, some common sense terminologies are used to classify different styles of the logos. For instances, naturalistic graphic style refers to the logos with natural and realistic image, Swiss graphic style refers to the ones with clear-cut geometric edges that can be printed clearly through mechanical processing.

2.2.3 Logos as communication tools

Beyond the concerns of form in logos, theories and models from various disciplines are applied to logo design when it is deemed a communication tool. These theories help to understand how the logo delivers its message and how other factors affect the perceiving process by the viewer.

2.2.3.1 Transport of meaning

According to the Shannon-Weaver Model of communication (Shannon & Weaver, 1949), a message begins at an information source, relayed through a transmitter, and then sent via a signal towards the receiver. But, before it goes to the receiver (Figure 2.21), the message may go through noise (source of interference). Finally, the receiver must convey the message to its destination. This model was first used to explain radio

and television. However, Shannon and Weaver recognized it could be applied to general communication also.

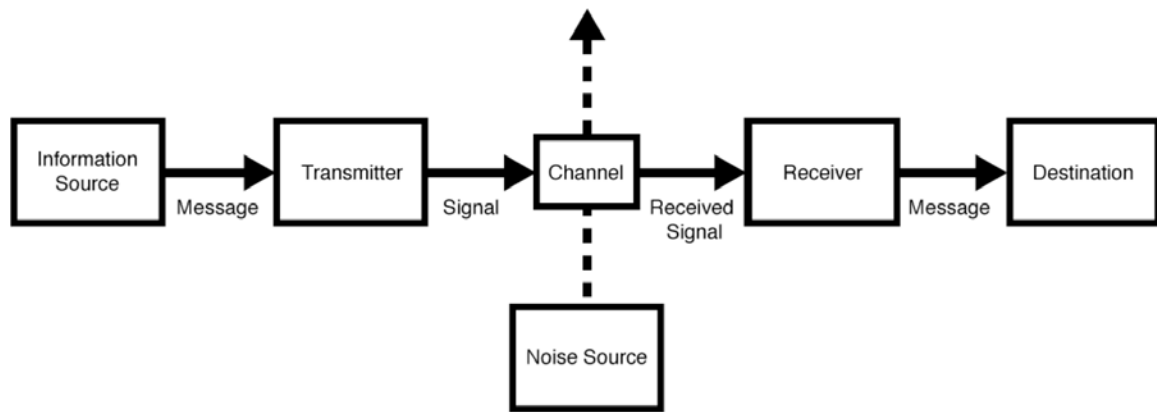


Figure 2.21. Shannon-Weaver Model (illustrated by the author)

They defined three levels of communication problems with three questions: 1) How accurately can the symbols of communication be transferred? 2) How precisely do the transmitted symbols convey the desired meaning?, and 3) How effectively does the received meaning affect conduct in the desired way?

If applied to logos, the corresponding questions would be: 1) Is the logo visible enough? 2) Is the logo understandable?, and 3) Will the logo create the desired effect? (Mollerup, 1999, p. 69) This is the transport process of a logo in the communication.

2.2.3.2 Channels, media, formats

Shannon and Weaver defined a “channel” as “physical means by which the signal is transferred after being encoded by the transmitter and before being decoded by the receiver” (Shannon & Weaver, 1949, p. 26). A medium is the technical means of communication that converts the message into a signal that can be transmitted along the channel in question. Media can be divided into ‘formats’. Channels, media, and formats

constrain the variety of a logo. “While the constraints of channels, media, and formats are determined by available technology, the way they are used within their constraints is determined by culture. Always, we can see logos from different geographical areas retain some form of regional quality” (Mollerup, 1999, p. 72).

2.2.3.3 Linguistic functions

In 1960, Russian linguist, Jakobson, built a communication model and applied it to linguistics. The model is shown in Figure 2.22.

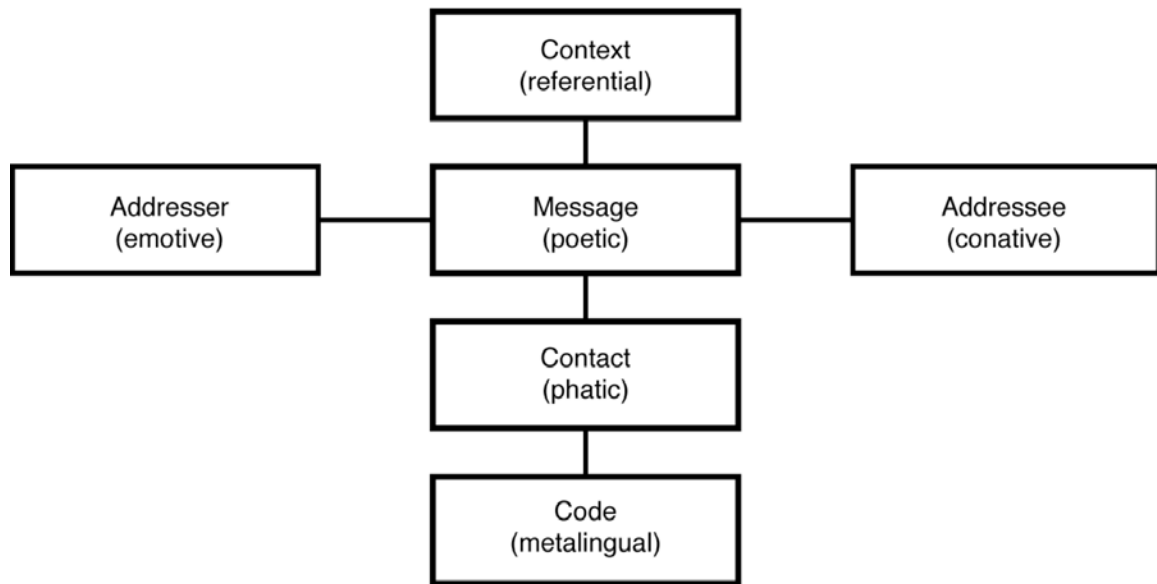


Figure 2.22. Jakobson's Communication Model (illustrated by the author)

Jakobson's six linguistic functions can be usefully applied to communication by logos. The fact the logo denotes a certain company constitutes a referential function. In addition, any further objective information is also embraced by the referential function. Besides, a logo typically connotes the company's subjective perception about itself. This

is the emotive function. All logos are created to affect an audience, which has to do with the poetic function, while the ability of a logo to say ‘hello’ has to do with the phatic function (Mollerup, 1999).

2.2.3.4 Signs and codes

Peirce defined a sign as, “A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object” (Mollerup, 1999, p. 78). His triadic sign concept is shown in Figure 2.23.

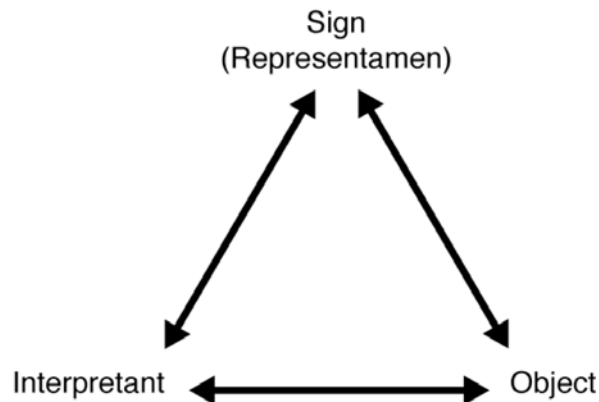


Figure 2.23. Peirce's Triadic Sign Concept (illustrated by the author)

If applied to a logo, “the logo is the representamen; the effect that the trademark creates in the mind of the user is the interpretant; and the company that the trademark stands for is the object” (Mollerup, 1999, p. 78).

Peirce stated there are three kinds of signs—icons, indices, and symbols.

1. *Icons* are linked to their object by visual similarity. An estate agent's photograph of a residence for sale is an iconic sign. Icons can be divided into images, diagrams, and metaphors.

1.1 Images are highly representational signs that look very much like their objects. Again, we are talking about a question of degrees: the only image identical with the object is the object itself. For example, KFC's logo is the image of its founder Colonel Harland Sanders (Figure 2.24).



Figure 2.24. KFC Logo

1.2 Diagrams are schematic signs, which show the purpose or meaning of the object. The common sign on Danish electricians' shops shows a straight line and a double curved line, which denote two types of electric current: direct and indirect (Figure 2.25).



Figure 2.25. The Generic Sign on Danish Electrician's Shops

1.3 Metaphorical signs share conceptual qualities with the object. If an insurance company chooses two hands as its trademark, it works by metaphor. The conceptual quality that the trademark and the business share is protection (Figure 2.26).



Figure 2.26. Allstate Logo

2. *Indices* are causally linked to their object. Simply put, indices indicate. Indices always point, reference, or suggest something else. A sundial or a clock indicates the time

of day; a rap on the door is an index. Furthermore, Peirce outlined two types of index—designation and reagent.

2.1 A designation acquires its meaning through its location. If a picture of a glass is placed on the outside of a package, it is a designation that says ‘handle with care’. If a similar glass is seen in an airport, it is a designation that says ‘bar’ (Figure 2.27).



Figure 2.27. Different Meanings of the Glass Symbol: on the Package and in the Airport

2.2 A reagent is the effect of a casual relationship. The paw prints left by an animal, or lingering scent of perfume is a reagent. The animal or perfume is the cause, and the paw prints or lingering scent are the effect.

3. *Symbols* are arbitrarily linked to their object. These need to be learned by the viewer. A twin-tailed siren logo of a coffee company is a symbol (Figure 2.28).



Figure 2.28. Starbucks Logo (2011)

Logos can be icons, indices and symbols, and they can be all three at the same time.

2.3 Logo Design Aesthetics and Preference

The feeling of “liking,” as it refers to aesthetic preference, is different from person-to-person and nation-to-nation. There are invisible factors working in the mechanical system of individuals and even nations.

2.3.1 Mechanism of preference

Han and Schmitt (1997) found that corporate identity plays a bigger role in consumer decision-making in China than in the United States. They suggest companies prominently display their logos and names to enhance corporate identity, when advertising in East Asia. In addition, individuals from countries with logographic writing systems (e.g., China, Japan, and Korea) are more attuned to a brand’s visual components than people from countries like the United States (Schmitt, Pan, & Tavassoli, 1994).

Logo perceptions can lead to liking, or they can evoke more intense aesthetic responses. Aesthetic responses, formed in reaction to intrinsic elements of the stimulus, encompass strong attention and involvement. Although intense aesthetic reaction may be more commonly associated with art, particularly resonant designs, it can produce vehemently strong emotional reactions among consumers (Bloch, 1995).

Product choices, made with low levels of interest or involvement are strongly influenced by brand awareness. In such instances, the affect attached to the logo is one of the few clues that differentiate the company/product (Hoyer & Brown, 1990; Leong, 1993). As aesthetics evolve to become an essential component of corporate marketing, it is important to determine the extent to which graphic styles and design elements create a positive impression to consumers.

Research shows that logos with clear meanings are better liked, transfer more positive feeling to the company, and are better recognized than logos with ambiguous meanings (Schechter, 1993). People in the same culture often share understandable meanings of certain objects and rituals.

Logo recognition offers many benefits. Pictures are perceived more quickly than words (Edell & Staelin, 1983). Recognition involves consumers remembering having seen the logo before, while recall involves remembering the name of the company when the logo appears without the company name (Henderson et al., 2003).

Veryzer (1999) suggests that responses to design are a function of non-consciously acquired internal processing algorithms. This hypothesis is based on extensive research suggesting that people non-consciously form rule systems based on exposure to a series of objects. While people cannot articulate the rule systems, these

rules govern their responses to stimuli. Veryzer reviews research suggesting the basis for these rules may be either biological or experiential. Many of the rules appear to be present early in life but may change over time or influenced by culture. To the extent that preferences stem more from innate processes or universal experiences one would expect preferences to be similar across cultures. The mechanisms governing preferences fall into three basic categories—perception, motivation, and cognition (Henderson et al., 2003).

Perception theories

Gestalt psychology (Koffka, 1935) suggests that variables governing perception also govern ratings of stimulus pleasingness. The variables studied are those that organize perception such as unity, symmetry, and simplicity. More recently, perceptual fluency theory has been used to explain why familiar objects are liked more (i.e., the mere exposure effect, Bornstein & D’Agostino, 1992; Klinger & Greenwald, 1994). Exposure is thought to increase the ease with which stimuli will be perceived and in turn produces liking.

Motivation theories

Berlyne’s (1971) theory of optimal arousal views design characteristics (specificity, novelty and complexity) in terms of their impact on arousal and one’s motivation to explore a stimulus. Interest in a stimulus is thought to increase with arousal produced by novelty and complexity. Preferences are hypothesized to initially increase with arousal and then decrease as arousal becomes too high, thus forming an Ω -shaped, or Wundt curve. Related variables, such as abstractness, are thought to increase stimulus complexity.

Cognitive theories

More recently, researchers have begun to focus on the cognitive processes evoked by design characteristics. In particular, certain designs are viewed as more prototypical because they are more common to people's experience. Prototypical stimuli are often liked more than atypical stimuli (Henderson et al., 2003).

Martindale (1988) further suggests that prototypical stimuli will be more meaningful, although it is unclear which design features create a sense of prototypicality.

2.3.2 Culture dimensions and aesthetics

Culture is complex and multidimensional. It is too complicated to be described in a few words. Kroeber and Kluckhohn (1952) identified 156 different definitions of culture. Edward B. Tylor, pioneer of cultural studies, defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871, p. 1). Recently, in the most well-known culture studies, Hofstede defines culture as "the collective programming of the mind that distinguishes the members of one group or category of people from others" (Hofstede, 2005, p. 4).

The Cultural dimensional approach is one of the most widely used methods among psychologists. The classical one cited by researchers on a large scale is Geert Hofstede's five different cultural dimensions used to measure the differences between cultures. He conducted surveys with IBM employees in seventy-four countries and

regions, and then ranked them by scores in each dimension. As Hofstede's five different cultural dimensions used to measure cultures are as follows:

1. Power Distance (PDI)

Defined as “the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally,” (Hofstede, 2005, p. 46) power distance measures the degree of inequality in society. “PDI scores inform us about *dependence* relationships in a country” (Hofstede, 2005, p. 45). This means people in the countries or regions that get higher scores in power distance have a more hierarchical relationship compared to those who get lower scores. China received a relatively high score and ranks 12-14 among the seventy-four countries and regions.

2. Individualism and Collectivism (IDV)

“Individualism pertains to societies in which the ties between individuals are loose. Everyone is expected to look after himself or herself and his or her immediate family. Collectivism, as its opposite, pertains to societies in which people from birth onward are integrated into strong, cohesive in-groups, which throughout people's lifetimes continue to protect them in exchange for unquestioning loyalty” (Hofstede, 2005, p. 76). This dimension measures the degree of individualism in society. That is, according to Hofstede's IDV scores, the higher the score is, the more individualistic the people in the country or region. China received a relatively low score and ranks 56-61 among the seventy-four countries and regions, while the United States ranks number one.

3. Masculinity and Femininity (MAS)

The definitions of masculine and feminine society are as follows. “A society is called masculine when emotional roles are clearly distinct. Men should be assertive, tough, and focused on material success, whereas women should be more modest, tender, and concerned with quality of life. A society is called feminine when emotional gender roles overlap: both men and women are supposed to be modest, tender, and concerned with the quality of life” (Hofstede, 2005, p. 120). The dimension measures masculine/feminine roles in a country or region. Based on Hofstede’s country MAS scores, the most masculine country is ranked first and highly scored. China relatively received high scores, and ranks 11-13 among the seventy-four countries and regions.

4. Uncertainty Avoidance (UAI)

Defined as “the extent to which the members of a culture feel threatened by ambiguous or unknown situations,” (Hofstede, 2005, p. 167) this dimension measures the (in)tolerance of ambiguity in society. “This feeling is, among other things, expressed through nervous stress and in a need for predictability: a need for written and unwritten rules” (Hofstede, 2005, p. 167). Cultures that are scored high in uncertainty avoidance relatively prefer rules and certainty. China ranked 68-69, which is low among the seventy-four countries and regions.

5. Long-term and Short-term Orientation (LTO)

A definition of the fifth dimension, “long-term orientation (LTO), stands for the fostering of virtues oriented toward future rewards—in particular, perseverance and thrift. Its opposite pole, short-term orientations, stands for the fostering of

virtues related to the past and present—in particular, respect for tradition, preservation of “face,” and fulfilling social obligations” (Hofstede, 2005, p. 210). A highly ranked country in LTO is characterized by a long-term oriented culture. The top six positions in the ranking are occupied by East Asian countries, in which China ranks as number one.

Although the issue of how culture affects logo design has not yet to be adequately addressed, it is known there is no universally shared aesthetic across the cultures. Understanding the aesthetics of certain nations is critical for global brands that expand their businesses overseas. Schmitt and Simonson (1997) propose some cultures have more pronounced preferences for certain types of overall representations. Angular shapes, which can be associated with conflicts, may be a bad choice for a culture that values harmony. Berlyne (1971) suggests that beauty is partly in the eye of the culture, not the individual. Gestalt psychology suggests that good design is determined by culturally-held beliefs such as the preference for rhythm, symmetry, unity, and harmony among elements (Koffka, 1962). Schmitt and Pan (1994) found that in Asian culture, complexity and decoration are valued.

Hofstede’s model can help explain the variety of values used in marketing across cultures. It can also explain aesthetic preferences. Angularity, for example, is associated with conflict, dynamism, and masculinity. Roundness is associated with harmony, softness, and femininity. Symmetry is most valued in collectivist societies; whereas, individualistic societies have a tendency to prefer more iconoclastic expressions of creativity (Henderson et al., 2003).

2.4 History of the Logo

The use of logos for identification has been in existence for centuries. “In medieval times, proprietary marks were compulsory as a means of enabling the guilds to control trade. By the 1700s, nearly every trader or dealer had a trademark or stamp” (Meggs, 1998, p. 363). “But it wasn’t until the twentieth century that futuristic company leaders came to recognize that design, employed in everything from graphics programs to product forms, could be a very powerful tool in helping position their companies as market leaders” (Haig & Harper, 1997, p. 3). And it was in the 1950s that modernized logo design established its own position in the contemporary era. With the foundation of the People’s Republic of China in 1949 and the cold war between the Western world and communist or socialist countries, logo history in China had a slightly different track from that of the Western world. These distinctions will be discussed next.

2.4.1 Logos in the Western world

“The arrival of the industrial revolution, with its mass manufacturing and marketing, increased the value and importance of trademarks for visual identification” (Meggs, 1998, p. 363). As the industrial revolution converted Western societies from agrarian to industrial in the 18th and 19th centuries, photography and lithography contributed to the boom of an advertising industry that integrated typography and imagery together on one page. This kind of technology affected the design of logos to some extent. At the same time, logo design was also influenced by a variety of trends and the art movements, such as Victorian decorative style, the Arts and Crafts Movement, and Art Nouveau of the 19th century.

An example is the logo for Moss Engraving Company (Figure 2.29). Graphic complexity and slogans were often embellished in the Victorian logos. In the logo for Century Guild (Figure 2.30), elements of flame, flower, and initials are compressed and tapered into proto-Art Nouveau forms. The logo for General Electric (Figure 2.31) shows its Art Nouveau origins it satisfies the requirements of a successful trademark, since it is unique, legible, and unequivocal. This explains why it has survived decades of fluctuating design approaches. The logo for Chiswick Press (Figure 2.32), medieval overtones of this mark demonstrated the divergent viewpoint of the period. In the logo for Insel-Verlag (Figure 2.33), the delightful ship in a circle perched on Art Nouveau waves (Meggs, 1998).



Figure 2.29. Logo for Moss Engraving Company (1872)



Figure 2.30. Logo for Century Guild by Arthur H. Mackmurdo (1884)



Figure 2.31. Logo for General Electric (1890)



Figure 2.32. Logo for Chiswick Press by Walter Crane (1898)



Figure 2.33. Logo for Insel-Verlag by Peter Behrens (1899)

“In the 1950s, the logo truly began to come into its own in Europe and the United States, venturing far beyond a mere identification mark” (Haig & Harper, 1997, p. 4).

James K. Fogleman, who in 1951 became design director of CIBA (the American Subsidiary of Basel’s Society for Chemical Industry), was the first to actively encourage designers and corporations to strive for a corporate identity. “The importance of the CIBA program was not in the logo but in the almost programmatic consistency with which it was applied to packaging, stationery, signage, promotional graphics, and vehicles” (Meggs, 1998, p. 367), as shown in Figure 2.34.



Figure 2.34. CIBA Logo Application

At the same time, designers like Paul Rand in the United States focused on developing strong, memorable logos as the very heart of a corporation's identity program. "Heavily influenced by architecture and European typographic design, Rand's work is characterized by wit, simplicity, and a Bauhaus approach to problem solving" (Haig & Harper, 1997, p. 4). Figure 2.35 is Paul Rand's corporate identity design for Westinghouse in 1960. "His marks are often driven by both the architect's quest for long-lasting functionality and New Typography's legibility and clean lines" (Haig & Harper, 1997, p. 4).



Figure 2.35. Westinghouse Logo (1960)



Figure 2.36. Chase Bank Logo (1960)

A paradigmatic contemporary logo is the Chase Bank logo, designed in 1960 by Chermayeff & Geismar, which has become a prototype for the genre (Figure 2.36). “It was an abstract form unto itself, free from alphabetic, pictographic, or figurative connotations. Although it had overtones of security or protection because the four elements confine the square, it has proven a completely abstract form can successfully function as a large organization’s visual identifier” (Meggs, 1998, p. 373).



Figure 2.37. Bell Telephone Logo (1969)



Figure 2.38. AT&T Logo (1984)

Successful logos during the time proved a well-developed logo could be a compelling marketing asset. For instance, Saul Bass Associates’ mark update for Bell Telephone, designed in 1969 (Figure 2.37), increased that company’s recognition factor

by 19% within a two-year period. In 1984, Bass's new mark (Figure 2.38) played a vital role in repositioning AT&T from a national telephone business to a global communications power (Haig & Harper, 1997).



Figure 2.39. The Evolution of Shell Logo (1900-1999)

The transition from illustrative to simplified graphic logos can be seen throughout the 20th century. Take the evolution of Shell logo for example (Figure 2.39). When looking at the company's updated logos together from the last century, it is obvious that from the 1950s, the logo became simplified and geometric compared to the ones from the earlier years.

2.4.2 Logos In China

In the long course of Chinese history, rising competence of the same business urged the emergence of trademarks. The earliest one could be traced back to two thousands years ago. The first logo found printed on paper of package is from a needle shop in the Song Dynasty (A.D. 960-A.D.1279) (Sun & Zhang, 2008). There was a rabbit holding a needle in the logo with the name of the shop (Figure 2.40).



Figure 2.40. Needle Shop Logo of Song Dynasty (A.D. 960-A.D.1279)

However, since feudal society lasted for two thousand years in China, restriction of the economic system did not allow mass production to boom in Chinese society like in the Western world. Even well into the Industrial Revolution, the last dynasty in China—Qing Dynasty—still did not open the door until 1840 before the first Opium War. After the Opium War I (1840-1842) and Opium War II (1856-1860), the Qing Dynasty was forced to sign several treaties that made commercial activities thrive in China. From the foundation of the Republic of China in 1912 to the foundation of the People's Republic of China in 1949, industrialization was made in big cities and the capitalist economic system started to form in China. Large amounts of new commercial activities urged the

use of logos in different industries. During this period—after Opium War I to the foundation of the People’s Republic of China—there were three characteristics of logos (Hou Xiaopan, 2008):

- 1) The use of traditional Chinese patterns, characters and symbols.

This approach is favored by designers during this period. This is not a simple application of traditional elements, but a technical re-combine and re-creation process. As shown in the Figure 2.41, the traditional patternized character “團” is used in this logo.

- 2) The use of combined elements of Chinese and Western symbols.

This approach is commonly used by foreign trade companies. Shield shapes, symmetrical animals, and alphabetical words are mixed with traditional Chinese patterns, characters and symbols to create a combined look of a logo (Figure 2.42).

- 3) The use of geometrical composition in logos.

Although it is more emphasized in modern design, geometrical shapes such as circles, triangles and stars have been in use for centuries, even in the prehistoric period. Some companies chose this kind of simple approach to the design of a logo at that time as shown in Figure 2.43.



Figure 2.41. The Use of a Traditional
Pattern



Figure 2.42. The Use of Combined
Elements



Figure 2.43. The Use of Geometrical Composition

After 1949, with the foundation of the People's Republic of China, the relative cessation of commercial art and disconnection with the Western world, logo design in China became more isolated, resulting in the development of distinct Chinese styles. State-owned merchandise and products caused their loss of competitiveness in the market, which directly impacted the design of logos. However, logos before the Cultural Revolution had their own improvements in terms of form and concept (Sun, Zhang, 2008, p. 23), such as the logo of The Forever Bicycle (Figure 2.44), Butterfly Cosmetics (Figure 2.45) and Flying Man Sewing Machine (Figure 2.46).



Figure 2.44. Forever Bicycle Logo
(1957)



Figure 2.45. Butterfly Cosmetics Logo
(1961)



Figure 2.46. Flying Man Sewing Machine (1960s)

The arrival of the Cultural Revolution caused chaos of the trademark management system and greatly influenced logo design. At this time, some logos of traditional brands were forbidden for the reason of their feudal tradition, such as Tongrentang Chinese Medicine (since 1669), which has lasted three hundred years in China.

From the 1980s, with the Open Door Policy and increasing of foreign trade, there are four stages of the Chinese modern logo (Sun & Zhang, 2008).

1) Worship of foreign countries stage

The arrival of mature, high-quality products attracted many Chinese consumers. Therefore, sometimes the local companies pretended to be from the Western world by using western looking logos and foreign names. The Order Flooring Scandal revealed this “golden rule” of the company’s strategy. It is said the Chinese local company used an English name “Order” and the logo with “Order” inside to make the foreign image, then advertised themselves as a German international company (Figure 2.47).



Figure 2.47. Order Flooring Logo

2) Worship of dynasty and noble stage

Some companies use a noble and dynastic approach to logos and names to make people think they are powerful and rich enough to do business. From Hofstede's cultural dimensions ratings, it is not difficult to understand how the power distance works in China. As shown in Figure 2.48, the Granddragon Hotel has the logo and name that directly indicates itself as the king and dragon—symbols of power and dynasty.



Figure 2.48. The Granddragon Hotel Logo

3) Reuse of old logos stage

With the growth of the marketing scale, marketers found that tradition added credibility to their image and reputation. So, marketers started to emphasize history and

tradition of the company by reusing old logos or names. Hatamen Cigarettes was an old brand name that began in 1919, which was stopped in 1963 because it represented a “colonial characteristic.” In 1992, Qingdao Cigarettes reused the name of Hatamen for its cigarettes and gained a big success (Figure 2.49).



Figure 2.49. Hatamen Cigarettes Poster

4) Mature stage

After shoving their way into the chaotic market called the early stage of the Socialist Market, marketers began to think about marketing strategies by analyzing the nature of the brand or company. Logos were designed by systematic analysis. Also designers sought a way of design that could represent “Chineseness.” Because a design with one nation’s cultural characteristics understood by the international audience has

eternal vitality. Known to all, “Made in China,” characterizes the feature of China as a world factory. Nowadays, an effort is given to Chinese design that will be featured as “Designed in China.” For instance, symbols and emblems in 2008 Beijing Olympic gave a visual feast of Chinese elements. The Candidate City Symbol (Figure 2.50) is inspired from the Olympic rings, Chinese knot, star shape, and one person demonstrating Tai chi. Entitled “Chinese seal, Dancing Beijing,” the Olympic emblem (Figure 2.51) combined a red Chinese seal and calligraphic word Jing in the shape of an athletic feature and also a dancing human being. The open arms in the emblem mean that China is opening its arms to welcome the rest of the world to join the Olympics. The Pictograms (Figure 2.52) of the Olympics are inspired from the script on an ancient tablet (Figure 2.53).



Figure 2.50. Candidate City Symbol



Figure 2.51. Olympic Emblem



Figure 2.52. Olympics Pictograms



Figure 2.53. Historical Script on Tablet

In addition, the emblem of the Chinese 11th National Athletic Games held in Shandong in 2009 (Figure 2.54) also showed a feasible application to Chinese historical relics (Figure 2.55).

Figure 2.54. The Emblem of the Chinese 11th National Athletic Games

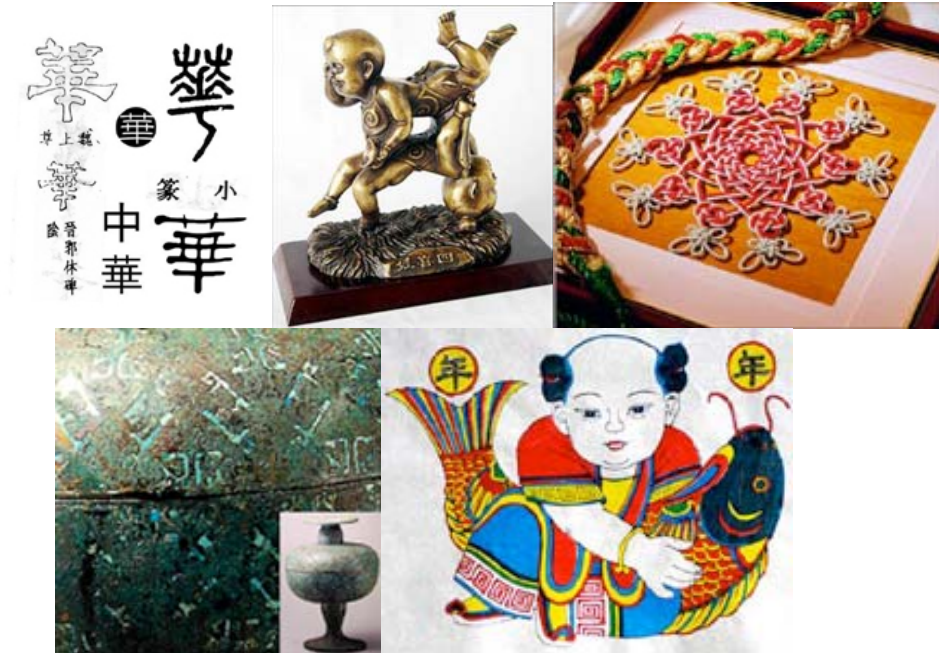


Figure 2.55. Historical Relics Inspired the Emblem of the Chinese 11th National Athletic Games

2.5 Overview of China's History and Culture

Logo design relies heavily on the market and its consumers, i.e., the society and the people in the country or countries who are the target market. It is a complex social science, which should be discussed along with the history, politics, economy, and culture of a country. China's history and culture play an important role in the way the Chinese consumer responds to logos and other marketing messages.

2.5.1 Modern history and policies

The Republican Revolution in 1911 ended a feudal society, which had lasted for two thousand years in China. After going through all kinds of different wars, the People's Republic of China was founded in 1949 via communist liberation. The country never

stopped its various movements against capitalism and feudalism, even after the end of the civil war (1945-1949). In 1966, Chairman Mao launched the Great Proletarian Cultural Revolution by alleging that “liberal bourgeois” elements were permeating the party and society at large, and they wanted to restore capitalism. So China’s youths should mobilize their thoughts and actions to remove these elements.

“Officially, the Cultural Revolution was described as ‘a great revolution that touches people to their very souls,’ and the principal targets were declared to be the “old ideas, cultures, customs, and habits” of the exploiting classes. Armed with holy writ—the *Little Red Book* of quotations from Chairman Mao, compiled by Lin Biao—the Red Guard threw themselves into an orgy of destruction of temples, monuments, and other cultural relics. Simultaneously, they attacked the usual suspects, the “bourgeois,” who had been victims of countless class struggles. With the connivance of the public security forces, they literally got away with murder, to say nothing of torture, beatings, imprisonments, and robbery” (Chiu & Zheng, 2008, p. 44). This ten-year movement resulted in nation-wide chaos and economic disarray. It reached a historical peak in spreading anti-tradition and anti-capitalism ideologies. The attitude towards the Western culture could be described as the following:

The so-called “Western Culture” is nothing but imperialist culture, which is most reactionary, decadent, and vicious. With the imperialist system heading for total collapse, its culture, like the sun setting beyond the Western hills, resembles a dying person who is sinking fast (Hong & Nan, 1968, p. 269).

In this time period, Chinese-foreign relations were a relatively complex situation. Take the United States for example. Sino-American relations were frozen after the Korean War (1950-1953). In 1972, President Nixon traveled to the People’s Republic of

China and ended the U.S. trade embargo against China. The two countries started a reconnection. Each country had a different relationship with China at that time, due to political and geographical issues. However, besides political issues, China's long-time self-sufficiency policy resulted in an inactive foreign trade before the Open Door Policy. As seen in the Table 2.1, foreign trade increased sharply after the Open Door Policy, and more important, "China's opening to the outside world in the early 1970s was motivated largely by geopolitical and strategic considerations, not by economic factors" (Lardy, 1992, p.11).

Table 2.1. China Foreign Trade, 1952-1990 (billions of \$)¹

	Series A	Series B
1952	1.94	—
1957	3.11	—
1959	4.38	—
1960	3.81	—
1962	2.66	—
1965	4.25	—
1970	4.59	—
1971	4.84	—
1972	6.30	—
1973	11.00	—
1974	14.57	—
1975	14.75	—
1976	13.43	—
1977	14.80	—
1978	20.64	—
1979	29.33	—
1980	37.82	38.14
1981	40.38	44.03
1982	39.30	41.61
1983	40.73	43.62
1984	49.77	53.55
1985	60.25	69.60
1986	60.10	73.85
1987	68.11	82.65
1988	80.49	102.79
1989	82.58	111.68
1990	84.05	115.41

¹ Notes: Dash means figure not available. Series A is compiled by the Ministry of Foreign Economic Relations and Trade and Series B is compiled by the General Customs Administration. The two series differ in coverage, valuation, and recording times.

In the beginning under the communist government, commercial activities existed to some extent, but during the Cultural Revolution Period, most economic activities were halted to some extent. On September 9, 1976, Mao died. Later, the Gang of Four, who actively pushed the Cultural Revolution were arrested by influential elders and a large segment of party reformers. The downfall of the Gang of Four is symbolized as the end of the Cultural Revolution. It has been treated officially as a negative phenomenon ever since.

In 1978, the pivotal Third Plenum of the Eleventh Central Committee Congress of the Communist Party of China was held in Beijing, Deng Xiaoping took over the power and started to criticize the historical mistakes of Mao's former political movements. In addition, elder party leaders, who were purged during the Cultural Revolution, were politically rehabilitated. In 1980, Deng became the chairman of the Central Military Commission—the power transition was smooth.

From 1978, the new leader, Deng Xiaoping, pushed economic reform in China. The goal of the reform was summed up as the Four Modernizations—those of agriculture, industry, science and technology, and the military. For achieving these aims, his strategy was to perfect a socialist market economy, so-called socialism with Chinese characteristics. Deng Xiaoping's modern policies ushered in the Social Reform Era (1978 to present), which has encouraged individual achievement, materialism, economic efficiency, and entrepreneurship (Tian, 1998). An Open Door Policy led to Western capitalistic ideologies having more influence in Chinese business and education (Vohra, 2000). China's emerging "network capitalism" represents a unique blend of Western market capitalism and collectivist values (Boisot & Child, 1996), with rapid

industrialization and modernization resulting in unprecedented economic growth and prosperity (Tian, 1998; Yao, 2000).

When in 1978, the Chinese government embarked on economic reform, “China was home to one-quarter of the world’s people, who were occupying just 7% of the world’s arable land. Two-thirds of the population were under the age of 30, and a large number of the population was entering its reproductive years. The government saw strict population containment as essential to economic reform and to improve living standards. So, the one-child policy was introduced in China” (Hesketh, Li, & Zhu, 2005, p. 1171). As shown in Figure 2.56, One-child Policy became the basic national policy in China at that time. “The specific policy also could be called ‘late, long, few’ policy. It consisted of the encouragement of later child bearing, longer spacing and fewer children. For this policy, marriage is not legally permitted until age 25 for men and 23 for women in cities, ages 23 and 21 respectively in rural areas” (Zhu, 2003, p.463).



Figure 2.56. “Carry Out Family Planning, Implement Basic National Policy”:

One-child Policy Poster (1982)

However there was much confusion about the policy, mainly because in this vast country the way in which the policy is actually implemented varies considerably from place to place (Hesketh, Zhu, 1997). “So the result was: the policy is more relaxed in the countryside, where around 70% of the population lives. Here, except for government workers, two children are permitted, if the first is a girl, and provided there is a four-year gap. Third children are allowed for some minority ethnic groups” (Zhu, 2003, p. 463). This policy largely influenced the personality and lifestyle of Generation X in cities, which will be discussed later.

It has already been thirty years since all of the drastic social reform and policies were implemented in China. A new economic order has recently been shaping in Chinese society.

2.5.2 Demographics of recent China

As of July 2010, there are over 1.3 billion people in the People’s Republic of China—identified as the largest population in the world. However, its population growth rate is only 0.47%, ranking 156th in the world, due to the one-child policy (Figure 2.57).

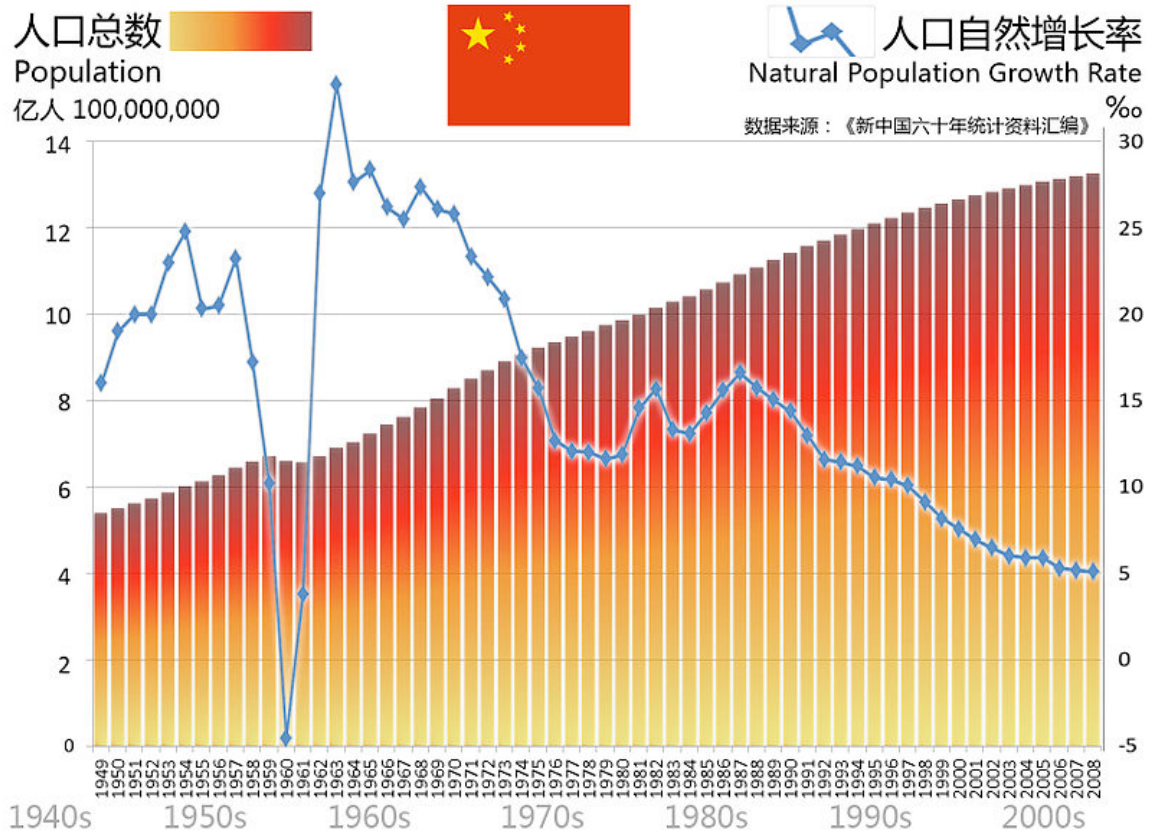


Figure 2.57. PRC Population and Population Growth (Wikipedia)

There are 56 distinct ethnic groups in China, in which Han Chinese constitutes about 92% of the total population. As of 2007, about 57.7% of the people live in rural areas, while 42.3% live in urban areas. Because of the Open Door Policy, the provinces in the eastern coast developed more quickly compared to other provinces, thanks, in part, to active commerce and trade activities. The influx of the population from other areas made the population density in China awkwardly imbalanced (Figure 2.58).

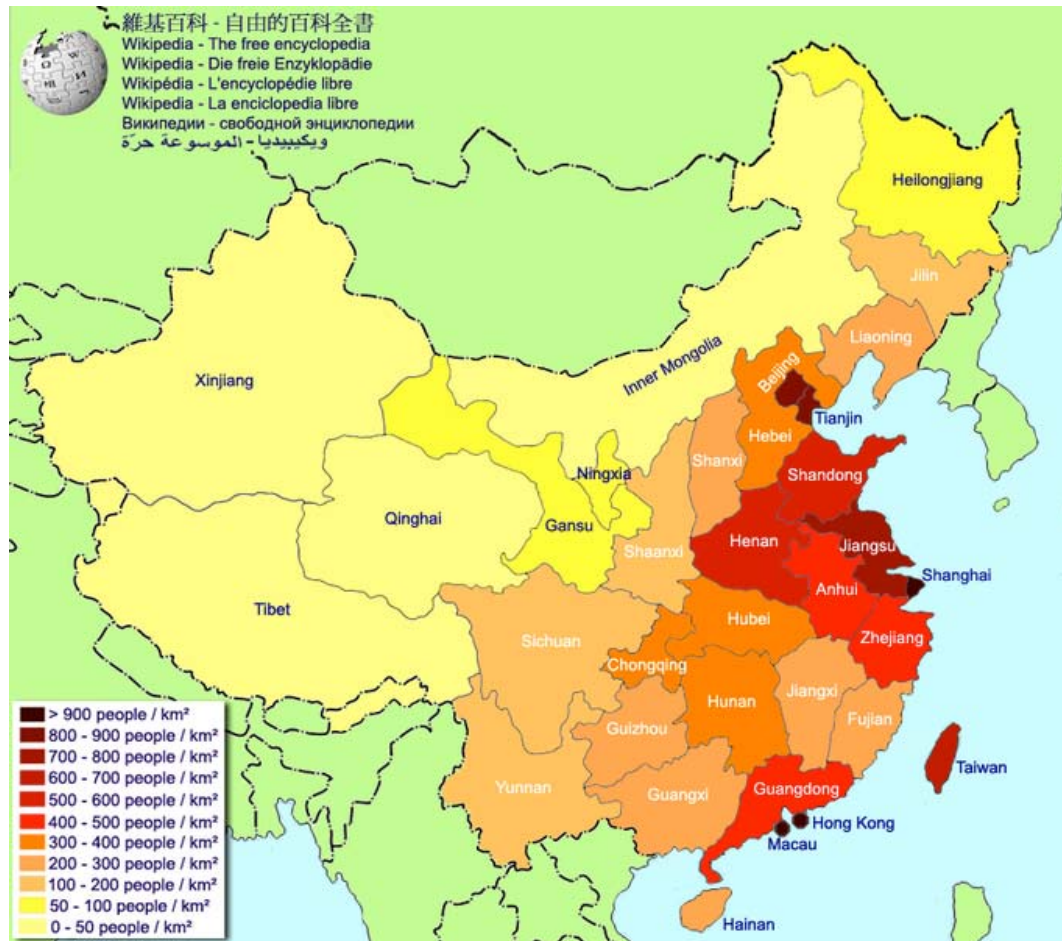


Figure 2.58. Population Density of China by Administrative Regions, 2006 (Wikipedia)

2.5.2.1 Generational segmentation

An official version or most generally accepted version of generational segmentation of the Chinese people has not yet been addressed publicly. Normally, in the media, people call those born after 1980 as “post-80” and their counterparts, born after 1990, as “post-90.” It is an easy way to differentiate the generations by differentiating the decades they were born. Although it works to some extent in the case of “post-80” and “post-90,” it is not an ideal segmentation, obviously, when referring to the older generations in terms of analyzing the shared characteristics of the generations. There are

many ways to divide the generations in China, according to academics. Lu Taihong's method is used in this study because of the full-scale segmentation provided.

According to Professor Lu Taihong (2005), generational segmentation in China is as follows: Generation X: born between 1977 and 1989, they make up 23% of the Chinese consumers; Chinese baby boomers: born between 1961 and 1976, they make up 44% of the Chinese consumers; Cultural Revolution Generation: born between 1945 and 1960, they make up 33% of the Chinese consumers.

“What is missing from this generational chart is Generation Y—those born after 1989 but before 2000 (Ages eight to nineteen as of 2008), who make up approximately 14.5% of China's total population. This generation's consumption capacity is not yet significant enough to appear on Lu Taihong's list” (Wang, 2008, p. 20).

In the view of consumer behavior, due to the drastic social and economic changes in China, it will be useful to compare Generation X, who has grown up in a market economy environment with the Cultural Revolution Generation, who experienced both the planned economy environment and the transition to a market economy.

2.5.2.2 Urban China vs. rural China

China was, and still is, a huge agrarian country. Many solutions we take for granted in urban China may face a difficult entry in rural towns. There are several reasons. For example, the one-child policy has little influence on rural Chinese people. Chairman Mao said: “More people, more power,” which is a good reflection of the psychology of the Chinese people who thought that four generations under one roof blessed with many children is an ideal model for a family. In rural China, people haven't

changed this kind of ideology until now, resulting in several children in one family in rural areas being a common phenomenon. Also, a heavy tax and low income made most of the rural Chinese struggle at the bottom of the society. They do not have enough resources. Access to the media is also a big problem for rural Chinese people. Many towns and villages are far from cities, so they are not able to have sufficient access to information. Internet coverage cannot be compared to urban areas at all. For these reasons, this study has not included rural Chinese participants; they are not representative of the consumers that marketers are trying to reach.

According to Jing Wang (2008), there are four first tier cities in China—Beijing, Shanghai, Guangzhou and Shenzhen (Figure 2.59).



Figure 2.59. PRC Administrative Map with Four First Tier Cities

As of 2008, Beijing—the capital city of China, with a population of 15.3 million—has for the past six years maintained a 10% growth rate, and the service sector accounts for 70% of the GDP. Shanghai is quite an important city because it is linked to the Yangtze River Delta area, which has a total GDP in manufacturing of RMB 8,000bn (approximately USD 1,218bn) (*Design Week*, 2008).

Because of the large scale of the Chinese territory, there are still drastic differences between different tiers of the cities. For ease of analysis, residents from the first tier cities, especially Beijing and Shanghai, will be surveyed and analyzed.

2.5.2.3 Characteristics of Generation X

The generation, who has grown up during the Social Reform Era, has been described as individualistic, materialistic, hedonistic, and entrepreneurial (Rosen, 1990). In most cases, because of the one-child policy, they are the only child in the family and are called “little emperors and empresses.” Imagine having a whole generation without siblings in the nuclear family. “These teenagers can have everything they want; they would enjoy the full attention, resources, and help of their parents” (Stanat, 2006, p. 31). “So, it is said they have a total of six parents (their grand-parents on their mother and father’s sides plus their own parents), who spend an average of 50-70% of the household’s income for their needs or desires, which range from education to designer brands” (Wang, 2008, p.211). As a result, this utterly spoiled generation worships high-end products, and seeks brands that will help them say “I am unique.” As a group, they are the source of the peculiar phenomenon—“one family two-tiered consumption”—with parents using lower-tiered brands to save for their child, who purchases premium brands.

“This generation is also media savvy, well informed about cutting edge global trends, and enamored of cool communication gadgets” (Wang, 2008, p. 211). They will not hesitate to buy any brand, Chinese or foreign, that has a high perceived value. This young generation is also called generation *ku* (cool) or generation *linglei*.

The adoption of the word *ku* as a basic slang term symbolizing the values of the current generation of Chinese youth is similar to what occurred in the U.S. twice during the twentieth century, first in the 1920s with the term “swell,” and again in the 1960s when swell was replaced by “cool.” In each case a fundamental transformation in values, driven by adolescents and young adults, was accompanied by the emergence and widespread acceptance of a new slang term of approval. China today is experiencing a similar transformation in values among its youth. The acceptance of new values by young people in the face of resistance by their elders is a pattern commonly found in modern societies where popular culture flourishes via mass media (Moore & College, 2006, p. 358).

“Linglei,” on the other hand, literally means “alternative” or “other species.” Both of these features characterize the generation’s great eagerness for standing out or superiority.

Generation X, specifically those in bustling urban areas, enthusiastically accepted the foreign influence their parents once fought against. “The Chinese regime even appears to be supportive of modern lifestyles and new objects used to promote them. The emerging similarities between China and the Western World definitely mark a new generation in China” (Stanat, 2006, p. 49).

However, it is important to notice that Chinese youth remain deeply Chinese. “Patriots boast of 5,000 years of history. The cultural blueprint of China is deeply etched in the hearts of every citizen. Thirty years of economic reform and westernization will not dust it away” (Doctoroff, 2005, p. 99). Nike and Toyota had to learn this lesson through their advertisements in China. Nike was on the news because a playful ad featuring basketball star, LeBron James, versus kung fu masters was decisively yanked

off the air by the State Administration of Radio, Film, and Television (SARFT) because it was so disrespectful of Chinese culture. Toyota, a much clumsier advertiser, almost self-destructed. It had a print advertisement with two stone lions—a symbol of Chinese strength—bowing to the Japanese car. The entire nation went apoplectic (Doctoroff, 2005). Those protests all began online where the main users are Generation X.

But, it is interesting to examine a well-known 2003 Ogilvy marketing survey, “Patriot’s Paradox,” which examines the perceptions of Chinese youth regarding national and international brands. The survey finds the usage of international brands among the strongest patriots “nearly as high as [among] those with lesser feelings of nationalism” (Wang, 2008, p. 19).

In spite of their parents’ babying and close relationships, nearly all of these teens believe there is a significant generation gap between them and their parents, who are mainly from the Cultural Revolution Generation. Some used adjectives, such as “old-fashioned” and “overbearing,” to describe their parents. Faced with the question—“What is the difference between you and your parents?” one respondent answered, “We are more fashionable. More open” (Stanat, 2006, p. 28).

2.5.2.4 Characteristics of the Cultural Revolution Generation

The Cultural Revolution Generation is the most suffered generation in the entire society. Born in a poor China, they went through a series of movements and revolutions—a counter-rightist movement (1955), a hundred flowers blooming (1957), the Great Leap Forward (1958-1962), three-year natural disaster (1959-1961), Cultural Revolution and abolishment of the college entrance exam (1966-1976), set-down

youth/intelligent youth rustication (1955-1970s), late marriage, late childbirth policy and one-child policy (1980-now), and nationwide laid-off wave (in the mid-1990s).

The lack of materials and products through the decades makes them satisfied with all kinds of consumer goods now. They remain concerned more about necessities than luxuries, even if they have disposable income.

Although the anti-tradition movement tried to get rid of the influence of Confucianism, it was not successful, since it is highly rooted in every person's mind. In addition, communist society shaped the ideology of working together, collaborating, and sharing; they continue to have highly collectivistic characteristics rather than Generation X.

Saving for the future and an eagerness for safety are also some of their dominating features. Although these are some of the common characteristics among all Chinese people, they are more obvious in the Cultural Revolution Generation, due to the endless movements and policies they suffered. "They instinctively shield themselves from abrupt change. Stability is a blessing; society, structured around the clan and a mercurial, all-powerful ruling class, is fragile" (Doctoroff, 2005, p. 24).

As mentioned above, the generation gap in China is considerably greater than their counterpart of the generations in the U.S. "Chinese youths must mend the gap between their generation and their sentimentally close, yet very traditional parents, most of whom are still in the dark about consumerism and capitalism. They also have to find, in their own way, a means between traditional and Western beliefs, which in many cases are contradictory" (Stanat, 2006, p. 96).

Nationalist appeals have a strong influence on older people “because of the intense patriotic education they received. The partiality for national goods among the revolutionary generation is obvious, especially for those living in northern China—the seedbed of anti-imperialism” (Wang, 2008, p. 20).

2.5.3 Art and graphic design

To study contemporary logo design preferences in China, it is important to understand Chinese art and graphic design. Chinese traditional art is featured with calligraphy, Chinese paintings and other folk art. They are a splendid legacy and achievement from Chinese ancestors, and still play an essential role in today’s graphic design in China.

2.5.3.1 Traditional Chinese art

Painting and calligraphy are traditional Chinese visual arts that have great influence on graphic designs. They have developed for centuries with their unique expressions of brush strokes and ink.

Painting in the Chinese arts was not traditionally considered a profession. Instead, its practice was believed to indicate a certain degree of maturity on the part of the painter. Chinese painting is associated with an immense literature that includes, among other fields, history, religion, poetry, and philosophy. In the past, aspiring artists were trained in all of these fields simply to become acquainted with the ideas and their associated symbols. As a result, in the Chinese arts, the painter is very often a philosopher and poet, as well as a professional of some other type.

“Although ‘calligraphy’ merely means ‘words written by hand,’ to the Chinese it is considered an art with a history almost as long as China itself. The characters not only convey the language of thought but also, in a visual way, the artistic beauty of the thought” (Long, 1987, p. 9). The lines created by a calligrapher are known as characters, and each one symbolically represents an idea or even a part of an idea. These lines are the Asian counterparts to the Western alphabet. Proper composition of a line is the reflection of the inner being of the calligrapher. Here, we see the thought of an inner, psychological world corresponding with the outer world.

These aesthetics of painting and calligraphy were established at the time of the Tang Dynasty in the fifth century by Xie He, a portrait painter. Xie He intended his Six Principles essentially as prescriptions for how to make proper pictures. These principles remained the Tables of the Law through the ages, although subjected to an infinity of variations in style, interpretation, and individual expression.

The first of Xie He’s principles is the *qi-yun*. It refers to the breath of life and the resonance of the spirit. It has been recognized as the key principle through the whole tradition of Chinese art theory, and has been a puzzle and a subject of new explanations, due to its metaphoric wording. It corresponds, however, quite closely to English word “spirit”. Thus the artist was required to convey spiritual meaning to the action of his expressive shapes. This was most purely evident in the art of calligraphy, so closely related to painting from the beginning. Visual shapes expressed spiritual thoughts.

Xie He’s second principle pertains to “the structural use of the brushwork.” This could be called the “structural skeleton” of each shape as well as the graphic properties of the painted shapes, the swinging curves produced by the brush, its flexible stress and variation of broader and thinner strokes.

The third principle calls for “conforming with the object to give likeness,” i.e. faithful representation, a requirement most obvious for the portrait painter, but applied in a broader sense to the realistic depiction of all objects of nature.

As a separate, fourth principle, coloring is for Xie He secondary to shape, as indeed it has been also in the Western tradition until the middle of the last century and remains valid partly today. In the Chinese usage, however, coloring refers also to shading, especially in the black-and-white shades of ink painting.

The fifth principle is translated as “plan and design, place and position (i.e. composition)”; and the sixth refers to recalling the stylistic models of the past in one's work (Arnheim, 1997, pp. 155-157).

Nowadays, these aesthetic evaluations are not common sense to most people.

Instead, they are learned by professionals or those who are interested in traditional art.

2.5.3.2 Foundation of China's new art

In 1942, Mao Zedong laid down guidelines for the arts in his authoritative “Talks at the Yan'an Forum on Literature and Art.” At the time, the Communist Party was still isolated in the remote rural areas of northwest China. “Dependant upon the support of a peasant majority and other Chinese more motivated by patriotism than Marxism, Mao had shown some enthusiasm for ‘national forms’ in culture. This meant art forms that were recognizable and appealing to ordinary Chinese” (Chiu & Zheng, 2008, p. 57). The artists had to abandon foreign influence, such as the German expressionist-style woodblock prints, and tone down the jagged outlines and harsh black-and-white contrasts into something more in line with peasant tastes.” As Mao put it, to serve the revolution, art had to be “national in form, socialist in content,” with the national form largely confined to popular, non-elitist art. In 1949, with the foundation of the People's Republic of China, the new art style was further established to meet the Party's propaganda needs. “As for traditional Chinese ink painting, according to Marxist class analysis, it was a product of the rotten old society and its ruling class. Both capitalist and ‘feudal’ art would have to go. The new Chinese art would be realist in style and progressive (i.e., socialist) in content” (Chiu & Zheng, 2008, p. 57), as is shown in Figure 2.60.



Figure 2.60. March to Victory with Chairman Mao's Line on Revolutionary Culture
(1968) (Cushing & Tompkins, 2007, p. 101)

But it was not an absolute, clear downfall of traditional ink painting. “For the first three decades, Chinese art and politics oscillated between these two related, but not identical, polarities: national art forms (ink painting) versus imported art forms (oil painting), and tight political control versus freedom for artistic creativity” (Chiu & Zheng, 2008, p. 60). Popular art with folk-art characteristics continued to be used in the various political campaigns of the early 1950s. Woodblock printing, the art form before the Sino-Japanese war, was replaced by happy pictures of the new society (Figure 2.61).



Figure 2.61. The Spirit of Daqing is Blooming in a Coal Time (1972) (Cushing & Tompkins, 2007, p. 63)

From an art historical point of view, the continuing work of famous masters of the older generation was far more interesting, and after the first few years of the new regime, it became more celebrated in the official media. For less-famous ink painters, the pressure was on for them to show how their old art could serve the new society. One popular solution was what might be called the “socialist construction landscape.” This revival of traditional ink painting clearly demonstrated the close connection between cultural policy and political events (Chiu & Zheng, 2008), as shown in Figure 2.62—In

Praise of Yan'an. Yan'an was the center of the Chinese communist revolution from 1936 to 1948, and is celebrated as the birthplace of the revolution.



Figure 2.62. In Praise of Yan'an (1976) (Cushing & Tompkins, 2007, p. 63)

2.5.3.3 Graphic design history in China

China has a long-standing tradition of the visual, as described previously. Chinese calligraphy and painting continue to inform contemporary art and design, while China is also credited with some technological inventions (such as paper and moveable type) that would later become essential components of graphic design. “But the history of modern Chinese graphic design is virtually unknown, due to its relatively late development compared to graphic design in the West. Not until recent decades, since the Open Door Policy of China in 1978, has a unifying Chinese graphic design history started to form.

This was assisted by China's rapid economic development and interactions with Hong Kong, Taiwan, and Macau" (Wong, 2001, pp. 51-71).

Chinese design scholar, Shou Zhi Wang, emphasizes there has been very little written about modern graphic design in mainland China, because design activity under the communist society before the start of the Open Door Policy in 1978 was mostly in the service of party propaganda (Wong, 2001). Commercial graphic design was seen as a symbol of "Western lifestyle" and said to be a "waste of national resources" because it encouraged the consumption of unnecessary products (Shou Zhi Wang, 1989).

China's decision to open up to foreign investments in the 1980s—and to move from a planned to a market economy—has resulted in massive changes in graphic design practice. "During the pre-reform planned economy period, there were merely a handful of meigong (art-workers) or meibian (art-editors) operating as designers in state-owned companies and publishers. Until the late 1990s, only a few Chinese universities offered modern design courses. There was limited work for trademark design and book design, and packaging design was virtually non-existent" (*Design Week*, 2008).

After the Open Door Policy, "the new potential for privately-owned businesses and at least some opportunities for individual job selections brought a demand for design services, as well as the opening of careers in the design field" (Minick & Jiao, 1990, p. 131). For instance, when exporting products to global markets, the government realized that it was impossible without adapting to international expectations for packaging standards. Therefore, a state-sponsored packaging design was the first new discipline that emerged. Meanwhile, the privatization of state-owned manufacturers and rapid growth of the private sector combined to help create a huge market for visual identity design. Most

small-sized Township and Village Enterprises (TVEs)—entrepreneurial communities based in rural areas—resorted to design to compete in a market that had previously been monopolized by state-owned companies (*Design Week*, 2008).

With the goal of raising China's standing in the world's export market, the small number of designers working in the late seventies turned to any and all available sources for some clue as to how to begin. To a great extent this meant looking at what was now coming into China from abroad and copying it without regard for its aesthetic quality. While this practice offered limited help in orienting the design profession's approach to predominantly Western markets, the unselective borrowing and mixing of visual styles and graphic forms often produced awkward hybrids. Without deeper understanding of the intrinsic heritage and built-in cultural significance of the models they were using, Chinese designers through the early eighties achieved only superficial results (Minick & Jiao, 1990, pp. 132-134).

From an aesthetic view, many of the designs of the late seventies seemed to return to familiar visions of the early sixties, when Chinese design was experiencing a revival of creativity and innovation. Much of the commercial graphics recalled China's folk patterns and peasant traditions. "Since the advent of the Cultural Revolution in 1966 had halted any further advancement of these themes, much of the work of the late seventies seemed to long for a lost or interrupted sense of spiritual purity and orderliness" (Minick & Jiao, 1990, p. 134).

At the same time, the best Chinese designers realized that it was not wise to move backward, and started to seek a way to bring what they saw as valid Chinese motifs, graphic forms, and techniques to the suddenly modern world around them. "The rational order and spiritually pure styles of the Bauhaus, and later the Swiss School, were highly influential in helping Chinese designers to establish a theoretical framework for contemporary visual communication" (Minick & Jiao, 1990, p. 134).

“Throughout the eighties, questions of ‘external influence’ continued to arise, both professionally and within China’s art and design academies. Only during the later part of the decade was there a meaningful rediscovery and gradual implementation of authentic Chinese styles” (Minick & Jiao, 1990, p. 136).

However, the growing imbalance of lifestyles, education, economics and individual values has raised new questions about the ability of traditional design themes to appeal to a broad cross-section of the Chinese people. The problem in establishing an authentic Chinese visual language is the need simultaneously to satisfy the desires and expectations of China’s rural people, to whom ‘good’ and ‘Western’ are often related together. Significant domestic resistance has developed toward purchasing Chinese-made products, often seen as inferior to their foreign counterparts. To advertise, package, and sell Chinese goods that do not at least resemble their Western models, particularly in the realm of electronics, cosmetics, and clothing, invites rejection (Minick & Jiao, 1990). Such blind worship has continued for decades until today in China.

China's economic reform gradually spread to media and publishing during the mid to late 1990s, whereupon propaganda-free entertainment TV channels, weekend newspapers and lifestyle magazines rapidly emerged to serve a booming urban readership. This gave rise to a more updated practice in book, magazine and newspaper design (*Design Week*, 2008).

Over the last few years, new technology, global alternative youth culture and lifestyle have begun to take root among China's urban youth. Privately- funded art and entertainment venues, such as bars, clubs, and galleries, have appeared in major cities, providing a public space for such new cultures to grow. This has enabled the younger

generation of graphic designers to expand their craft beyond China's mainstream design practice. Typical work by young designers includes catalogues of young artists' works, low-budget magazines, CD covers, flyers, music videos, and animations. Some design products, such as toys and dolls, skateboards, and T-shirts; others create their own websites, webzines and blogs. These young designers operate outside the framework of mainstream media and the publishing industry, and many take an inter-disciplinary approach.

Looking to the future, Chinese graphic designers face numerous challenges. While the development over the past two decades vividly reflects young Chinese graphic designers as fast learners, eager to absorb global influences, there are no distinctive Chinese global brands or well-known Chinese designers. But, as the country continues to step up in making itself part of the world economy, it does not seem too fanciful to predict that “Designed in China” will appear on everyday images and objects in the world in the years ahead (*Design Week*, 2008).

2.6 Globalization and Localization

“The ‘Global Village’ is introduced to imply that new technology and instantaneous communication have shrunk time and space, and converted diverse societies into a single world community” (Gregory & Wiechmann, 2002, p. XXI). And globalization is defined as “the transmission or diffusion across national borders of various forms of media” (Crane, Kawashima & Kawasaki, 2002, p. 1). Although globalization is an idealized and ambitious plan for a company, it is not working efficiently in terms of marketing, because globalization should enable international

companies to develop standard brands with universal marketing and advertising programs. As pointed out, the very idea of global advertising runs counter to the marketing concept—it takes insufficient notice of the requirements, needs, attitudes, mind-sets, traditions, and expectations of the target group in the individual country (White, 2000; Wang, 2008).

An example from several years ago, Nike’s snazzy “Chamber of Fear” commercial, bit the dust in China because of its sacrilegious treatment of the dragon—a totem animal—and its “disrespectful” portrayal of Chinese kung-fu masters. The marketing battlefield is strewn with failed global ad campaigns. It seemed globalization did not work well in such campaigns. “So, in the twenty-first century, ‘going local’ is the ticket to success for multinational brands” (Wang, 2008, p. 37). Consider the quote from Bruce Oltchick (2004), former executive vice president of advertising sales at Star TV:

“What makes a brand local today?” A great question... The answer is: “the consumers’ perception of the brand.” One of the best examples is the U.S. one: Most U.S. consumers would claim that Haagen Dazs is a foreign brand. It’s not. It’s American. What makes a brand “local” is how intimately it is perceived by consumers and how relevant it is to them. In reality, it is irrelevant who owns the brand or who manufactures the brand, or who markets the brand, etc. (Wang, 2008, p 39).

In China, it is a more effective way to turn to local aesthetics subscribed to by local agencies. Their efforts often boil down to an earthy, noisy, and straightforward aesthetics of mass appeal. Sometimes, one will find a typical Chinese commercial pitched by a domestic company nothing short of aesthetically distracting, such as the well-known CCTV commercial of Naobaijin (a popular Chinese brand of health tonic), featured with a repeating and noisy crowd (Wang, 2008).

In summary, globalization plus localization—which is also known as “glocalization”—will be a rewarding strategy when targeting the Chinese market.

CHAPTER 3. METHODOLOGY

Three issues in the existing literature were significant in the development of this study's methodology:

1) Symmetry is the most valued in collectivist societies; whereas, individualistic societies have a tendency to prefer more iconoclastic expressions of creativity. China is a collective society, but in the case of Generation X, there is the only child of the family, who is eager to be unique. Many studies have already shown that China's Generation X has the tendency for individualism, and when compared to the Cultural Revolution Generation, this tendency is more obvious. So the first hypothesis is:

Hypothesis 1. The Cultural Revolution Generation prefers symmetric style to asymmetric style compared to Generation X.

2) After the foundation of the People's Republic of China, the government established a new art form that met the party's propaganda needs. It is characterized as realistic or naturalistic in form and progressive in the content. For decades, this kind of propaganda was dominant in Chinese society and shaped the aesthetic value of the Cultural Revolution Generation. Compared to the older generation, Generation X was born and grew up after the Open Door Policy, which allowed Generation X access to art and products from the Western world. Especially in terms of logos, the market economy allowed a variety of great international company's logos to circulate in China, which let Generation X see the already stylized, systematically applied identities world-widely. So, the second hypothesis is:

Hypothesis 2. The Cultural Revolution Generation prefers naturalistic style to simplified graphic style compared to Generation X.

3) Although during the Cultural Revolution, the anti-tradition movement peaked, the traditional ink paintings and calligraphy somehow survived and served the party's propaganda. With the end of the Cultural Revolution and the beginning of the Open Door Policy, traditional customs and art forms began to revive and gained their proper position as before. To patriotic Chinese consumers, the revival of traditional art forms means the revival of the nation's spirit. In terms of design, the use of traditional elements has become the trend and is welcomed by the government and the consumers. So the third hypothesis is:

Hypothesis 3. Generation X and the Cultural Revolution Generation in China both prefer freehand style to mechanical style.

To test these hypotheses, three sets of logos were shown to two groups of people: 1) Cultural Revolution Generation and 2) representing Generation X in the People's Republic of China. Each logo set tests each of the three hypotheses stated above. Each set is comprised of four pairs of logos. Each pair has an "a" and a "b" logos with different styles to be compared (Figure 3.1).



Figure 3.1. Sample of an "a" and a "b" Comparison

Since color is not involved in this survey, all logos are black and white. To avoid the interference of object and meaning to the participants, the logos are designed to be the

same object with different graphics styles, so that participants can compare the two logos in one pair merely by styles, without being distracted by other changes. Some of the logos shown are existing logos, while others are designed or altered by the author as an alternative style from existing logos for comparison. In addition, the logos are not from well-known corporations or organizations to avoid participants' easy recognition and preference by their recognition. Of the 24 logos in the test, there are only three logos that the participants may have seen before: 1) the Shell logo designed in 1999, 2) 2008 Qiqiha'er National Winter Games logo and 3) the Tsinghua Tongfang logo.

The test was conducted online via SurveyMonkey.com. Each participant was exposed to only one set of logos on one webpage. The participant was asked to check the one he/she prefers between "a" and "b" in each pair. The test instrument is shown in Appendix A (English) and Appendix B (Chinese).

For easy data collection and analysis, two Chinese cities—Beijing and Shanghai—were selected for sampling. The same number of participants, who represents Generation X and the Cultural Revolution Generation in each city, were asked to take the online survey. A pool of 100 participants took part in the survey. They were 25 of Generation X from Beijing, 25 of the Cultural Revolution Generation from Beijing, 25 of Generation X from Shanghai, and 25 of the Cultural Revolution Generation from Shanghai.

If the findings from this study show that there are certain differences exist, regarding the preference of logos between Generation X and the Cultural Revolution Generation in China, this could be valuable for marketers and researchers that generational differences in logo preference may be an issue when exploring the Chinese

market. These specific logo preference differences could then be considered for future logo designs.

3.1 Survey Objectives

The objectives of the survey are to determine if there are aesthetic differences between Generation X and the Cultural Revolution Generation. Specifically, the three sets of logos are for testing three different stylistic comparisons. Logo set 1 tests if the Cultural Revolution Generation prefers symmetric style to asymmetric style compared to Generation X; logo set 2 tests if the Cultural Revolution Generation prefers naturalistic graphic style to simplified graphic style compared to Generation X; and last, logo set 3 explores if Generation X and the Cultural Revolution Generation both prefer freehand style to mechanical style.

3.2 Survey Development

The survey was developed in three phases. The first phase determines which logos could be used in the survey for comparison and designs some logos as needed for the comparisons. The second phase includes the procedure of data collection from the online survey tool—SurveyMonkey.com. The third phase consisted of analysis of the data gathered for each survey, directly reflecting the preference of the logos for the two generations—the Cultural Revolution Generation and Generation X. This final phase is decisive to the study, which since it determines if the results correspond to the study's three hypotheses described above.

3.2.1 Selection and design of the logos

Each set is for tests a hypothesis described above and is comprised of four pairs of logos. Each pair has “a” and “b” two logos with different styles in comparison. Thus, there are a total of 24 logos.

Twenty-four logos are selected for symmetric/asymmetric styles, naturalistic/simplified graphic styles and freehand/mechanical styles. Since only four comparisons would be made for each category, it was important to select four logos that are sufficiently different from each other, so that they do not merely repeat themselves. As can be seen in Figure 3.2, these logos are very distinct from each other, although they share characteristics of asymmetry. The origin of the selected logo is described in Tables 3.1-3.3.



Figure 3.2. Four Asymmetric Logos Used in Survey

Table 3.1. Selected Logos and the Description (Logo Set 1)









Logos	Description of selected logos
Logo Set 1	Symmetric graphic style vs. Asymmetric graphic style
	Redesigned by the author as an asymmetrical form based on the logo below.
	From the logobook: Trademarks & symbols of the world 2 (Kuwayama, 1989)
	From the logobook: Trademarks & symbols of the world 2 (Kuwayama, 1989)
	Redesigned by the author as a symmetrical form based on the logo above.
	Redesigned by the author as an asymmetrical form based on the logo below.
	From the logobook: Trademarks & symbols of the world 2 (Kuwayama, 1989)
	Redesigned by the author as an asymmetrical form based on the logo below.
	From the logobook: Trademarks & symbols of the world 2 (Kuwayama, 1989)

Table 3.2. Selected Logos and the Description (Logo Set 2)

















Logos	Description of selected logos
Logo Set 2	Naturalistic graphic style vs. Simplified graphic style
	German coat of arms used in 1922.
	German coat of arms used in 1975.
	From the logobook: Trademarks & symbols of the world 2 (Kuwayama, 1989)
	Redesigned by the author to a simplified graphic style based on the logo above. The swan logo is an existing logo (Kuwayama, 1989), while the ripple is added to keep the same object in two logos in the comparison.
	Designed by the author from a horse illustration.
	Designed by the author based on the logo above to a stylized graphic image.
	Shell logo used in 1930.
	Shell logo designed in 1999, still in use now. In China, Shell is not as popular as in the United States, but consumers may have seen it.

Table 3.3. Selected Logos and the Description (Logo Set 3)

Logos	Description of selected logos
Logo Set 3	Freehand Style vs. Mechanical style
	From the logobook: Trademarks & symbols of the world 2 (Kuwayama, 1989)
	Changed by the author to a mechanical style based on the logo above.
	Logo of 2008 Qiqiha'er National Winter Games, China.
	Changed by the author to a mechanical style based on the logo above.
	From the logobook: Logo (Shunrao Sun & Dejiao Zhang, 2008)
	Changed by the author to a mechanical style based on the logo above.
	Changed by the author to a freehand style based on the logo below.
	Logo of Tsinghua Tongfang, China.

3.2.2 Study participants

The target participants for this study are Generation X, born between 1977 and 1989, and the Cultural Revolution Generation, born between 1945 and 1960, in Beijing and Shanghai, the People's Republic of China. Due to the complexity of the populations in the big cities, the survey is not restricted to people born and grown up in Beijing and Shanghai. Given the Internet penetration is high in cities, and a high percentage of the consumer population is in cities, once the subject meets the age requirement and lives in Beijing and Shanghai, he/she is allowed to take the survey. The sample size of one hundred participants for this study is based on a sample size considered to be appropriate for many common sampling problems (Bartlett, Kotrlik, Higgins, 2001). The same number of participants who represent Generation X and the Cultural Revolution Generation in each city have been asked to take the online survey via SurveyMonkey.com. They were 25 of Generation X from Beijing, 25 of the Cultural Revolution Generation from Beijing, 26 of Generation X from Shanghai, and 25 of the Cultural Revolution Generation from Shanghai. Since one participant's survey from Generation X in Shanghai was incomplete, it was removed and another survey was collected to make the sample size 25 of Generation X from Shanghai.

3.2.3 Data collection

Participants were solicited by posting messages in several main Chinese online communities like QQ Space, Renren, and Kaixin, etc. Online messages or email was used to identify a pool of possible participants. Interested participants were asked to contact the researcher for inclusion in the study. A random sample of 100 subjects was selected

from the pool of possible participants. A letter of information was emailed to prospective participants regarding the study. With the letter of information is the URL on how they will access the survey. They were able to stop participation at any time without penalty.

This survey was approved by the Institutional Review Board (IRB) at Iowa State University. The IRB is a federally mandated committee responsible for review of all research involving human participants via federal regulations.

There was only one survey with three webpages for this study. The survey was designed by the researcher (Appendix A and B) and conducted online via SurveyMonkey.com. The participant was exposed to only one set of logos on one webpage. The participant was asked to check the one they prefer between “a” or “b” for each pair. A total of 12 pairs of selections was made by each participant for logo comparisons in this survey.

3.2.4 Method of data analysis

A simple quantitative method is used in the analysis of data from the survey. It is a measurable way to directly compare the number of participants who chose “a” versus “b” in a pair from Generation X or Cultural Revolution Generation and further, compare the two generations’ data.

There are 12 items of comparison data from Generation X, and 12 from the Cultural Revolution Generation. To directly compare the results of each set of logos, the average number of “a” and “b” of the four comparisons in one set are calculated for each generation of participants. For example, there are four comparison data of the logo set 1

from Generation X (Figure 3.3). Then the average comparison data for the logo set 1 from Generation X will be as shown in Figure 3.4:

Those who choose “a” $(18+16+13+17)/4=16$;

Those who choose “b” $(32+34+37+33)/4=34$.

The average comparison data of Generation X and the Cultural Revolution Generation were collected and analyzed.

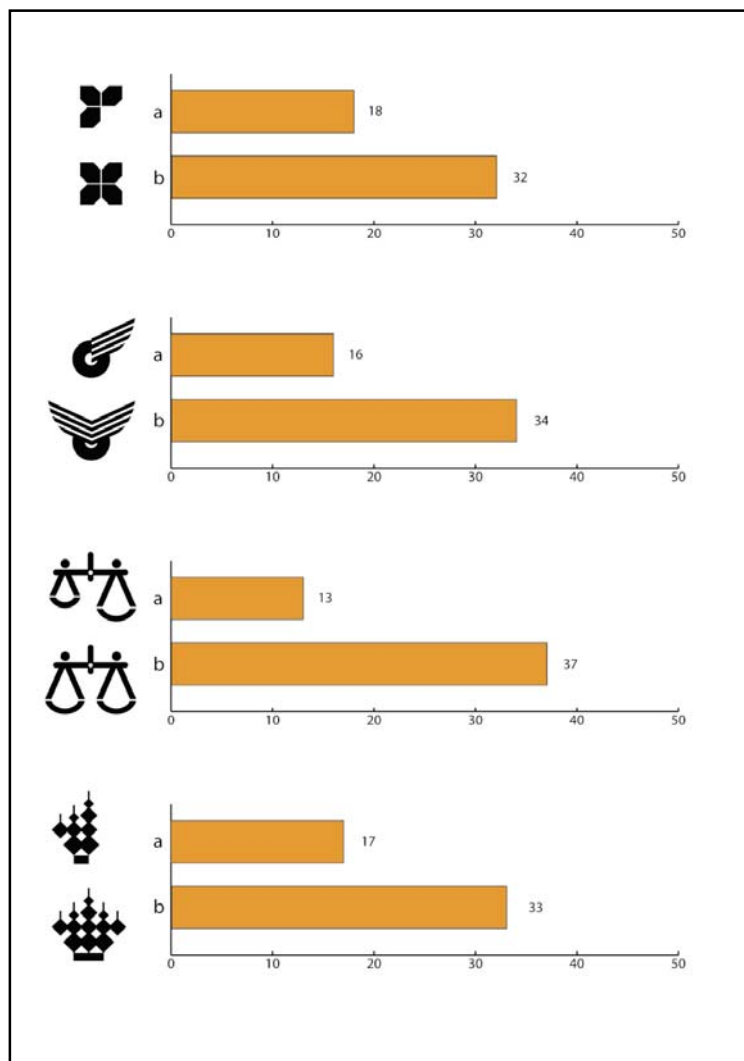


Figure 3.3. Four Comparisons of Logo Set 1 from Generation X

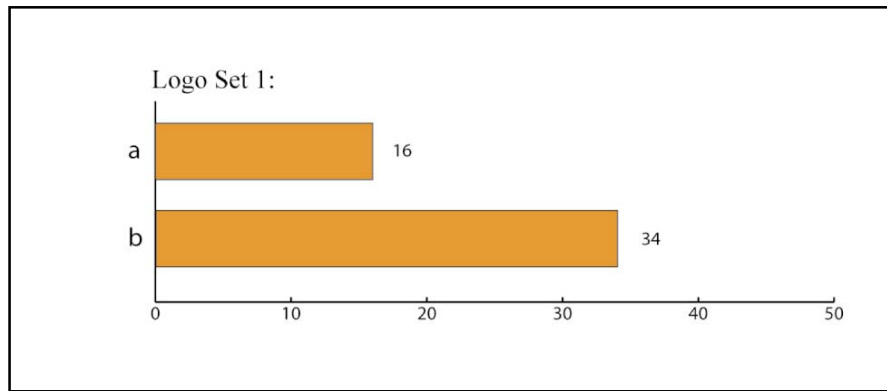


Figure 3.4. Average Comparison Data of Logo Set 1 from Generation X

CHAPTER 4. DATA ANALYSIS

This chapter analyzes the data gathered after completion of the survey. As described in the methodology chapter, there are 100 participants in this study—50 from Generation X and 50 from the Cultural Revolution Generation. Results from each of the tests will be documented and discussed.

4.1 Logo Set 1: Survey Results

This test asked participants to identify a preference between symbols that were symmetrical and asymmetrical. As the results show, the majority of the participants from Generation X liked symmetric style over asymmetric style (Figure 4.1). The average comparison data of logo set 1 from Generation X is shown in Figure 4.2, with a bar chart and a pie chart together. So, proportionally, it is easy to see from the pie chart that 68% of the participants from Generation X prefer symmetric style, while 32% prefer asymmetric style.

Also, as the results show, the majority of the participants from the Cultural Revolution Generation also liked symmetric style over asymmetric style (Figure 4.1). The average comparison data from logo set 1 from the Cultural Revolution Generation are shown in Figure 4.3, with a bar chart and a pie chart together. So, proportionally, it is easy to see from the pie chart that 77% of the participants from the Cultural Revolution Generation prefer symmetric style, while 23% prefer asymmetric style.

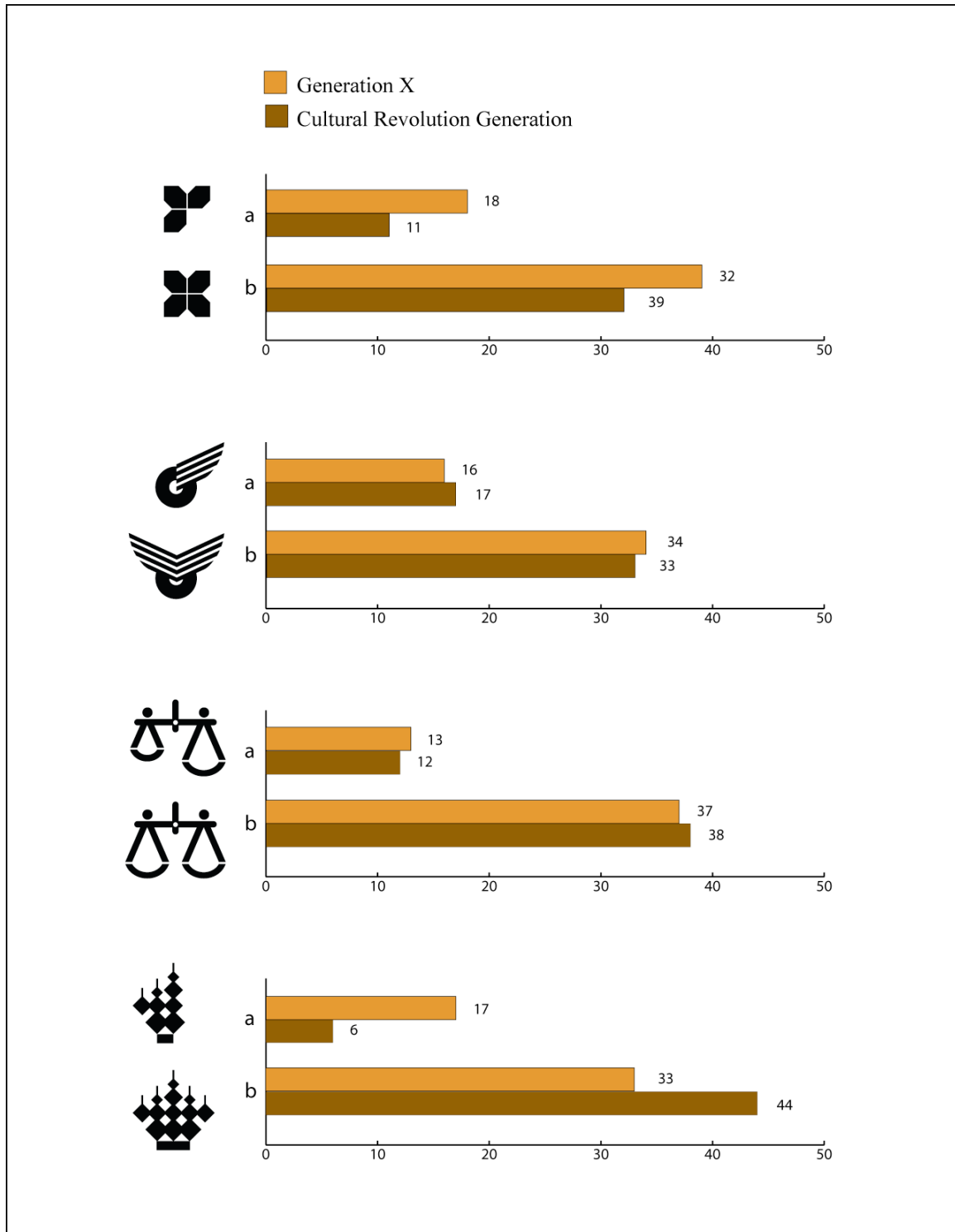


Figure 4.1. Survey Results of Logo Set 1

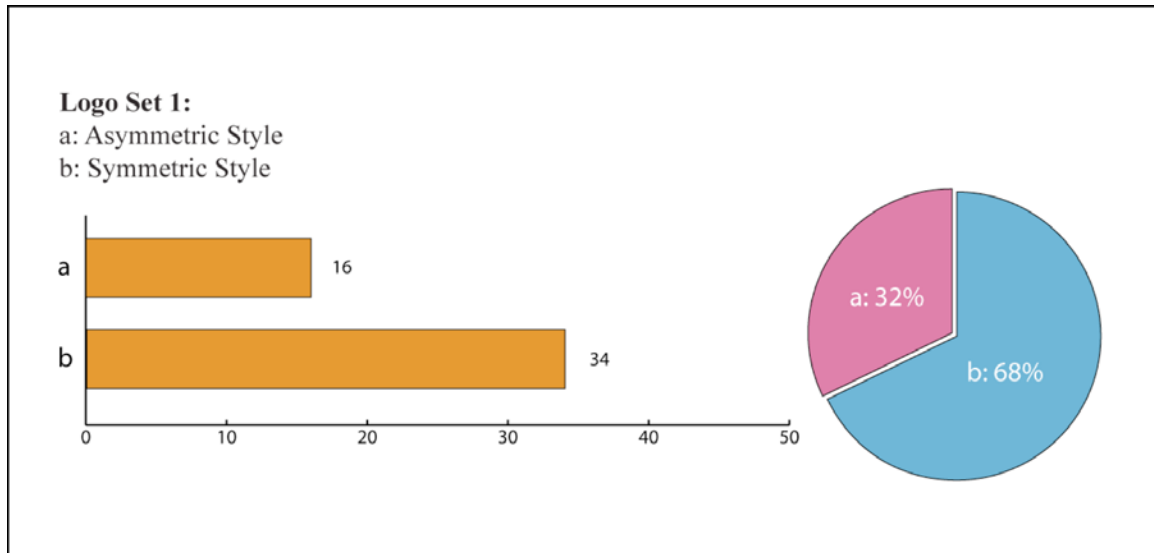


Figure 4.2. Average Comparison Results of Logo Set 1 from Generation X

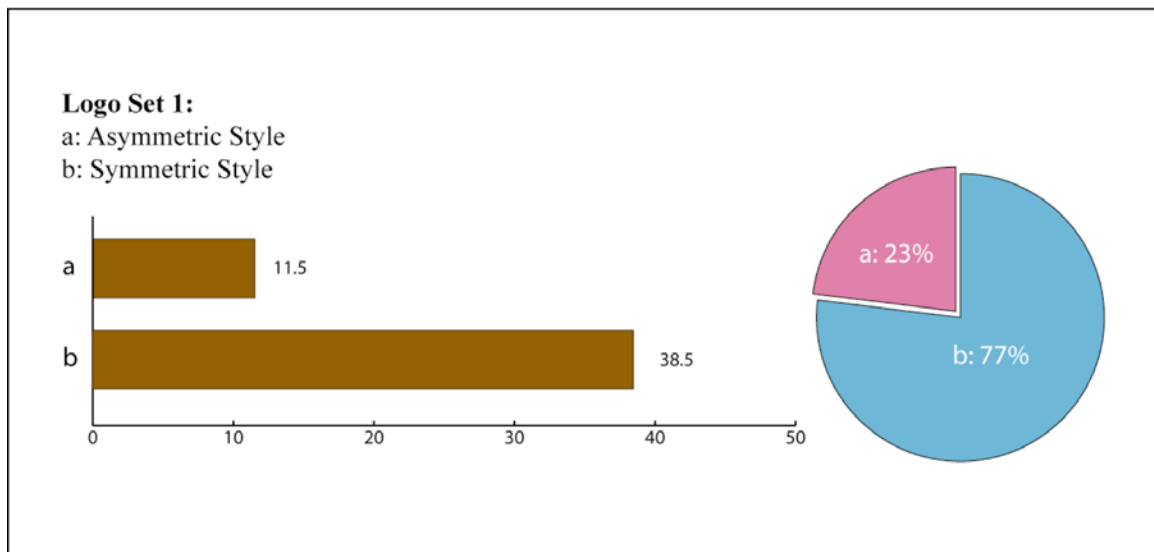


Figure 4.3. Average Comparison Results of Logo Set 1 from the Cultural Revolution Generation

4.2 Logo Set 1: Comparison

Compare the average results side-by-side (Figure 4.4). The results are obvious that both Generation X and the Cultural Revolution Generation prefer symmetric style to

asymmetric style. Although there is a 9% difference between the two generations, the data show a majority of the participants from each generation prefer symmetric style. These results do not support the hypothesis, which proposed the Cultural Revolution Generation would prefer symmetric style to asymmetric style, while Generation X would be the opposite.

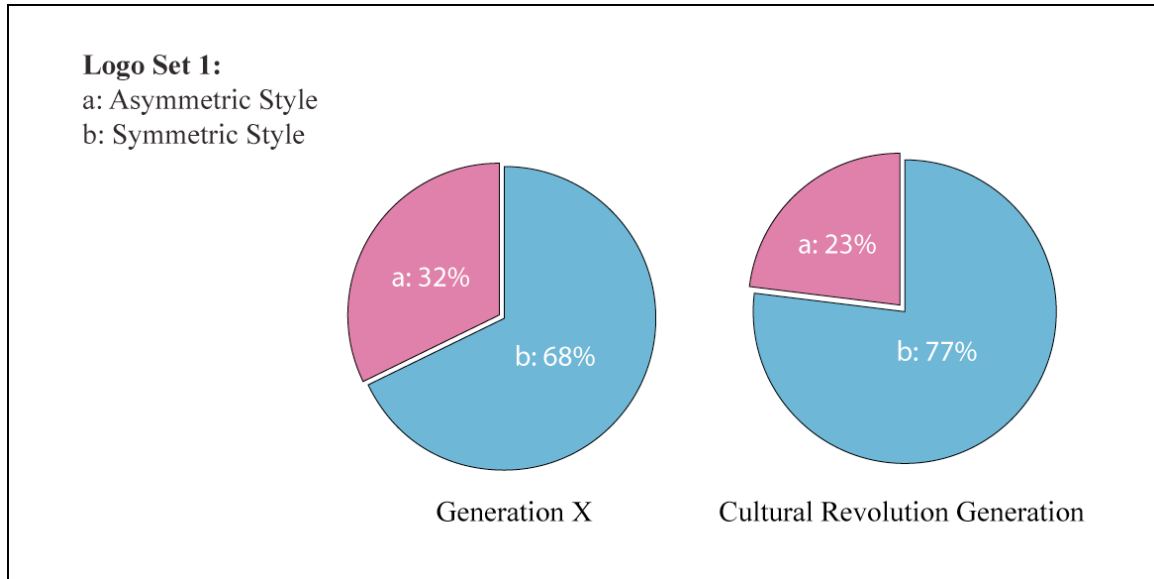


Figure 4.4. The Average Data Comparison Showing Both Groups Preferring Symmetry

Possible reasons of this results include 1) Although Generation X likes unique and the un-traditional looking objects, this preference does not equate with asymmetry in graphic style, perhaps it was wrong to assume that asymmetry conveys something about creativity. 2) China remains as a collective society and individuals in this society, even though they are Generation X with more individualistic tendencies, retain the qualities of a collective society. Existing studies do suggest that symmetry is the most valued in collectivist societies. Conversely, as stated in Chapter 2 and summarized in Chapter 3, individualistic societies have a tendency to prefer more iconoclastic expressions of

creativity. 3) It may be that, if tested, all humans may show a preference for symmetry. It is the mechanical process that when humans regard a logo, they seek to take up a firm position with regard to their underlying terms of reference. In most cases, this position will be symmetrical (Frutiger, 1989, p.31). 4) Some selections of the logos might have been perceived as “incomplete” rather than “asymmetric.” If the comparison was perceived as being between complete designs and incomplete designs, it is possible people would choose complete designs as their favorite. In retrospect, it may have been better to re-arrange the components so they are with the same objects as the counterpart—symmetric logos, but asymmetrically balanced, rather than merely remove one part from the symmetric logos.

4.3 Logo Set 2: Survey Results

This test asked participants to identify a preference between symbols that were naturalistic and those that were simplified. As the results show, more participants from Generation X like naturalistic graphic style over simplified graphic style (Figure 4.5). The average comparison data of logo set 2 from Generation X are shown in Figure 4.6, with a bar chart and a pie chart together. So, proportionally, it is easy to see from the pie chart that 57.5% of the participants from Generation X prefer naturalistic graphic style, while 42.5% prefer simplified graphic style.

The results of the Cultural Revolution Generation are shown in Figure 4.5. As the results show, more participants from the Cultural Revolution Generation like naturalistic graphic style over simplified graphic style. The average comparison data of logo set 2 from the Cultural Revolution Generation are shown in the Figure 4.7, with a bar chart and

a pie chart together. So, proportionally, it is easy to see from the pie chart that 69.5% of the participants from the Cultural Revolution Generation prefer naturalistic graphic style, while 30.5% prefer simplified graphic style.

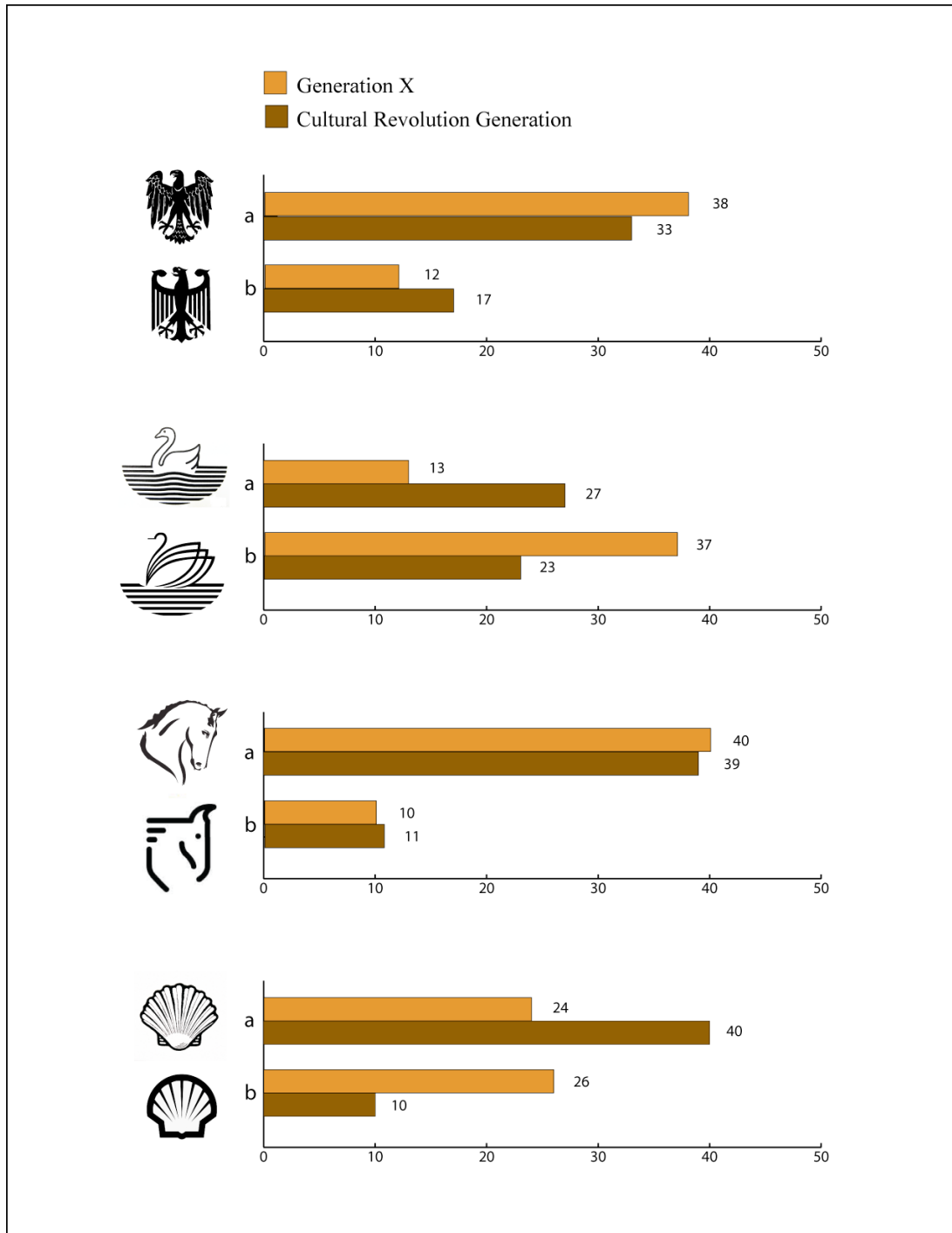


Figure 4.5. Survey Results of Logo Set 2

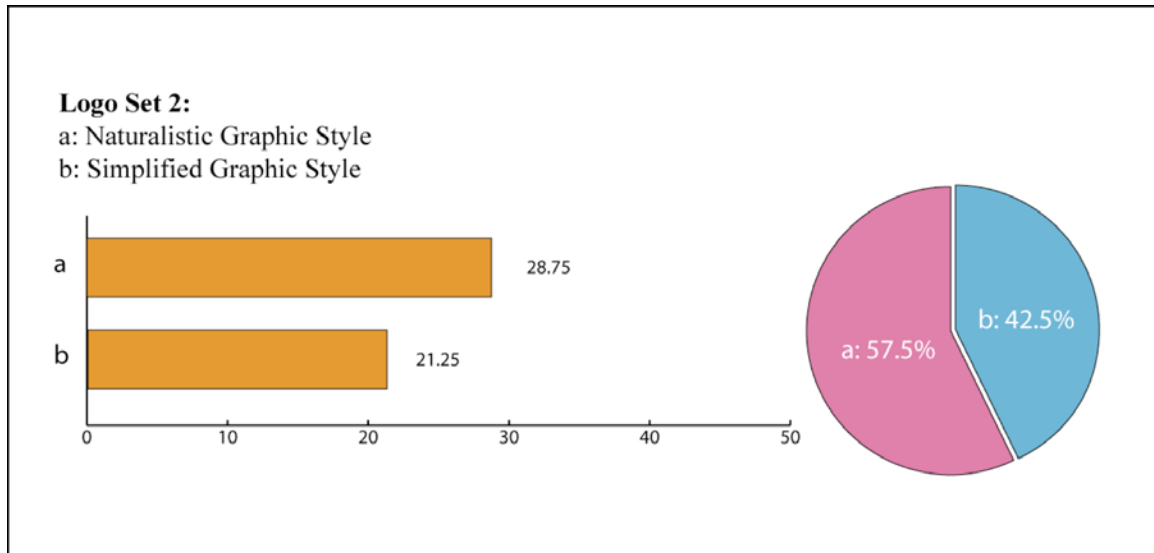


Figure 4.6. Average Comparison Results of Logo Set 2 from Generation X

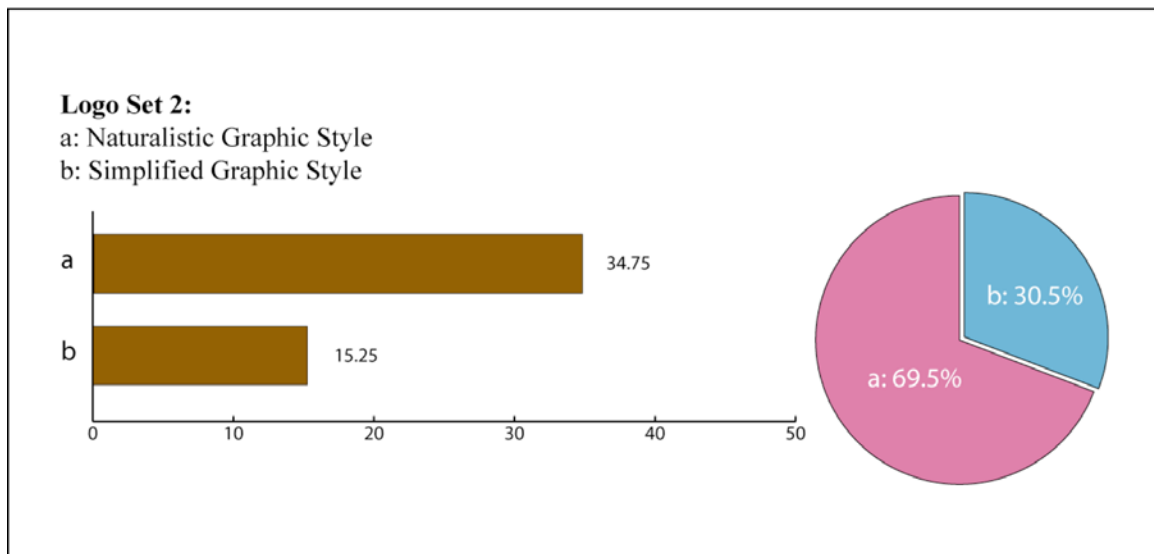


Figure 4.7. Average Comparison Results of Logo Set 2 from the Cultural Revolution
Generation

4.4 Logo Set 2: Comparison

Compare the average results side-by-side (Figure 4.8). The results are obvious that both Generation X and the Cultural Revolution Generation prefer naturalistic graphic style to simplified graphic style. Although there is a 12% difference between the two

generations, the data still reveal that the majorities, over 50% from each generation, prefer naturalistic graphic style. These results do not support the hypothesis, which proposed that the Cultural Revolution Generation would prefer naturalistic graphic style to simplified graphic style, while Generation X would be the opposite. But, given that there are only 50 participants for one generational segment in this study, 57.5% vs. 42.5% in Generation X does not strongly reveal this generation prefers naturalistic graphic style to simplified graphic style.

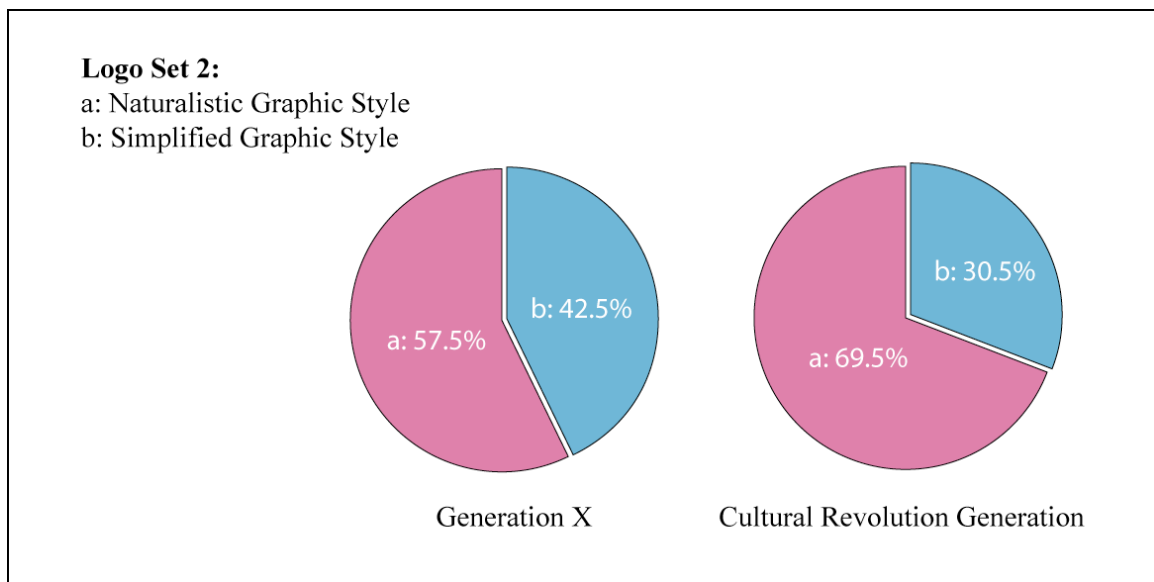


Figure 4.8. The Average Data Comparison Showing Both Groups Preferring Naturalistic Graphic Style

From Figure 4.5 we can observe a disagreement in the results in the second and third pairs, which are not the same as logo set 1 that has consistency in each pair. The difficult recognition of the stylized horse graphic may cause these results in this set. Also, although the Shell logo is not as popular in China as in the United States, some participants might have seen it before, which could affect the results to some extent, since

it is possible that an exposed logo would be preferred. Besides these factors, possible reasons for this result include: 1) In the early years of the Open Door Policy, when the transition was occurring, realistic artworks could be seen everywhere, even in commercial activities like advertisements. Generation X has been influenced since childhood and they might not resist this kind of naturalistic expression, even in a logo. 2) As described in Chapter 2, in the Asian culture, complexity and decoration is valued (Schmitt & Pan, 1994). Even though westernized logos can be seen everywhere and simplified logos are easily remembered, it seems that people like to enjoy vintage images and complicated lines rather than simplified forms. 3) Easy recognition of the naturalistic graphic style may have led the audience to select the ones they perceive first. It is possible that all humans might make a similar selection.

4.5 Logo Set 3: Survey Results

This test asked participants to identify a preference between symbols that were freehand and those that were mechanical. As the results show, the majority of participants from Generation X like freehand style over mechanical style (Figure 4.9). The average comparison data of logo set 3 from Generation X are shown in Figure 4.10, with a bar chart and a pie chart together. So, proportionally, it is easy to see from the pie chart that 63.5% of the participants from Generation X prefer freehand style, while 36.5% prefer mechanical style.

The results of the Cultural Revolution Generation are shown in Figure 4.9. As the results show, more participants from the Cultural Revolution Generation like mechanical style over freehand style. The average comparison data from logo set 3 from the Cultural

Revolution Generation are shown in Figure 4.11, with a bar chart and a pie chart together. So, proportionally, it is easy to see from the pie chart that 64.5% of the participants from the Cultural Revolution Generation prefer mechanical style, while 35.5% prefer freehand style.

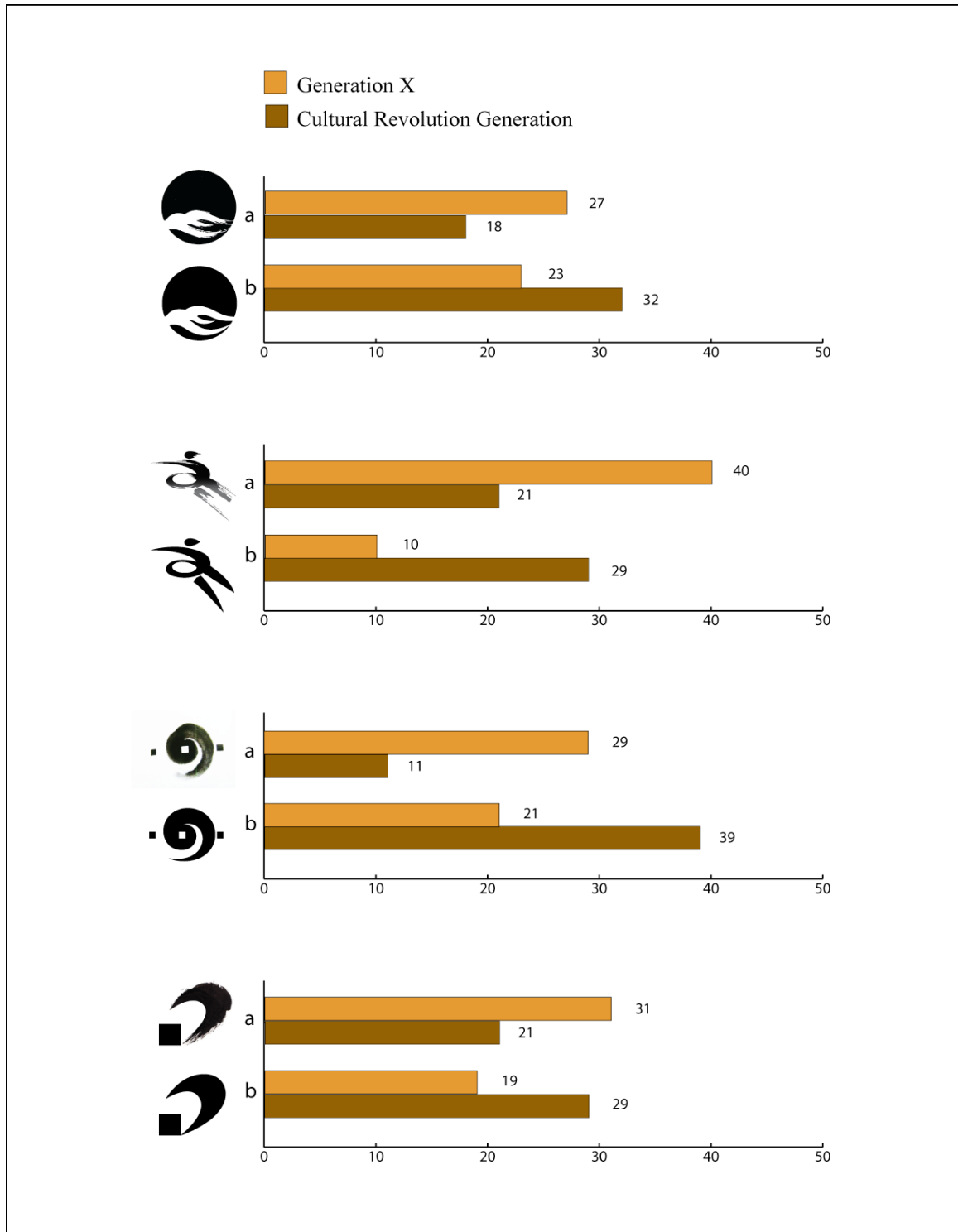


Figure 4.9. Survey Results of Logo Set 3

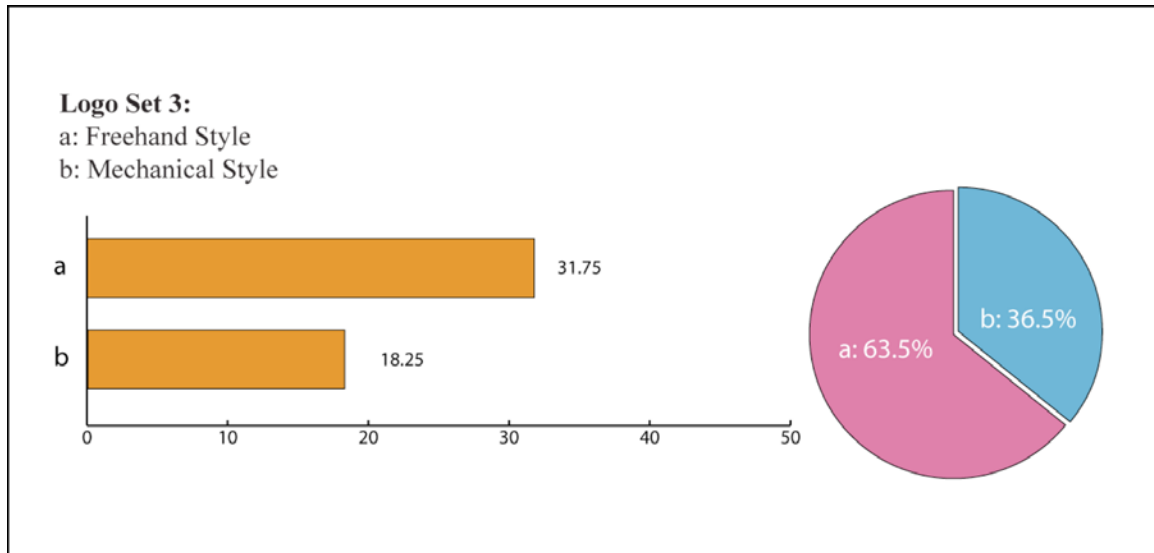


Figure 4.10. Average Comparison Results of Logo Set 3 from Generation X

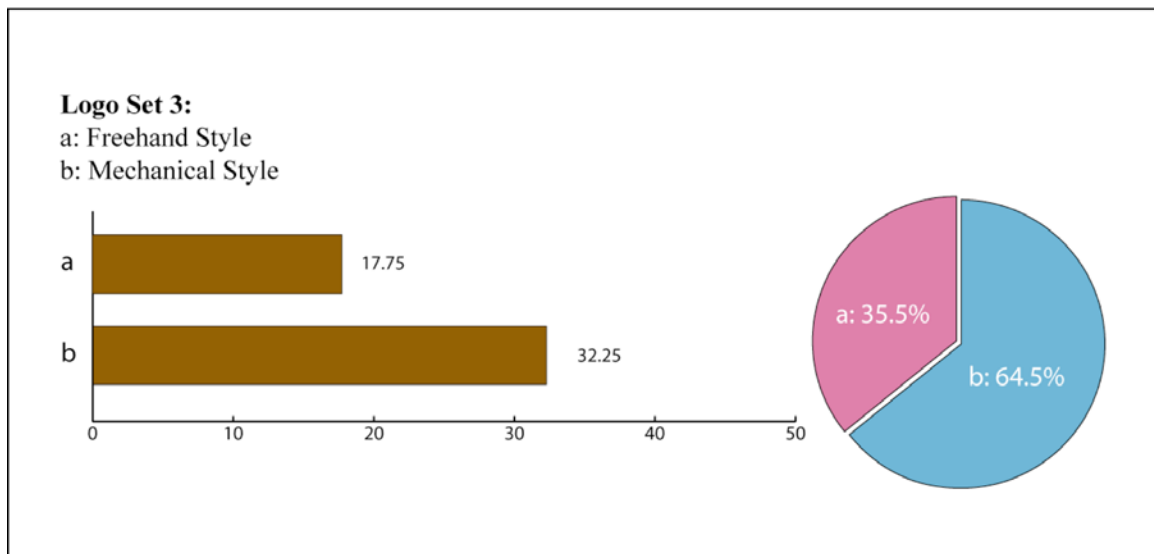


Figure 4.11. Average Comparison Results of Logo Set 3 from the Cultural Revolution Generation

4.6 Logo Set 3: Comparison

Compare the average results side-by-side (Figure 4.12). The results are clear that Generation X prefers freehand style to mechanical style, while the Cultural Revolution Generation prefers mechanical style to freehand style. This does not conform to the

hypothesis, which proposed the Cultural Revolution Generation and Generation X would both prefer freehand style to mechanical style.

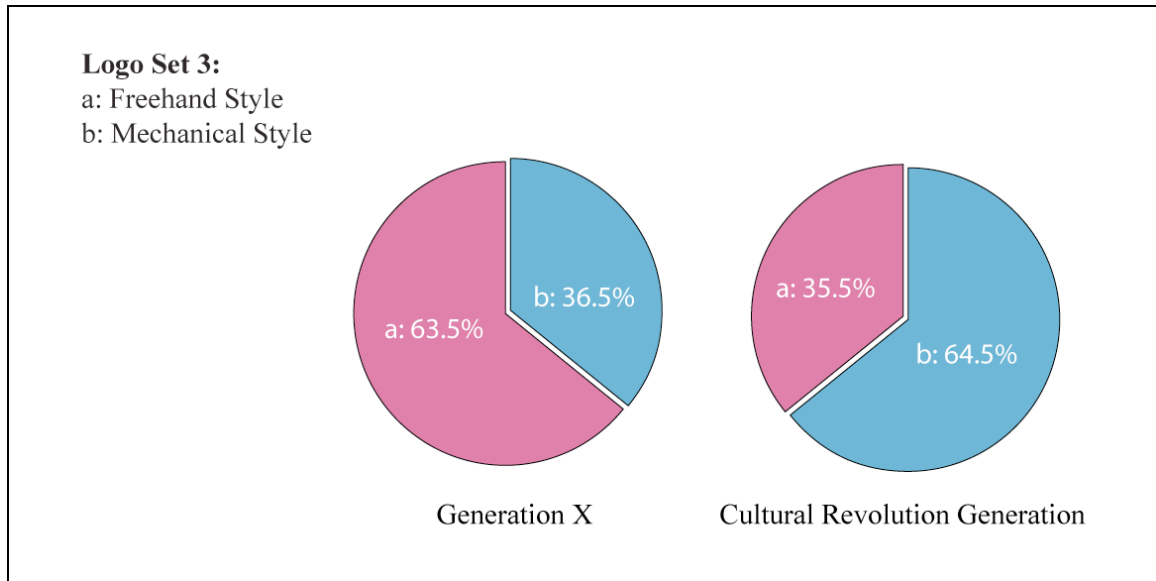


Figure 4.12. The Average Data Comparison Showing the Cultural Revolution Generation Prefers Mechanical Style, while Generation X Prefers Freehand Style

The possible reasons for this result include: 1) Although Chinese traditional art, like calligraphy and painting, was not radically eliminated during and before the Cultural Revolution and somehow survived during the chaotic movements, it was not the mainstream Chinese way to represent China to the Cultural Revolution Generation. Looking back at the propaganda posters from the 1960s and 1970s, it seems the dominant art forms did not use traditional freehand or calligraphic marks (Figure 4.13-14). Also some logos at that time reveal a crisp, hard-edged style (Figure 4.15). Compared to Generation X, who thinks the freehand style could be seen as classic or traditional to Chinese, it seems the recent design trend toward using traditional Chinese art and

calligraphy to communicate Chineseness has not shaped the ideology for the older generation. 2) The education level might affect the Cultural Revolution Generation's preference of geometrical images. Since the college entrance exam was canceled during the Cultural Revolution, the majority of the Cultural Revolution Generation remained at a low-educational status. With a lack of higher education, they might not be influenced much by traditional Chinese art, which can be seen as high art to some extent. It is possible that crisp graphics of posters from the revolutionary period are their only artistic influences.



Figure 4.13. “Never Forget the Past”: Showing Image Style Common During the Cultural Revolution



Figure 4.14. “Unite, and Fight for Bigger Victory”: Showing Image Style Common During the Cultural Revolution



Figure 4.15. Some Logos from the 1960s and 1970s in China

4.7 Summary of Results

To summarize the findings, the data seem to suggest the hypotheses were incorrect. It seems there are many factors that can impact a person's preferences, and these hypotheses may have oversimplified these too much. To minimize the impact of problems, such as difficult recognition or familiarity to logos, it may have been more effective to show more than four pairs in each set. For example, logo set 2, if more options with more varieties of naturalistic vs. simplified logos were shown to the participants, the results may be more credibly compared than just showing four pairs. Expanded data would be helpful to clarify some issues that remain unclear.

CHAPTER 5. LIMITATIONS

When selecting logos, designing logos, and conducting the survey, there are some limiting factors influencing the results. In addition, because of the limited time and scale of this study, the number of participants is the minimum sample size, which means more accurate results would be obtained by a higher number of participants.

The limitations of the study are described as follow:

1) Although the researcher tried to show the same objects for each comparison pair to reduce possible interference, when the style was changed, difficult recognition or resemblance to other objects may have happened. This might have influenced the choice from the participants at some level.

2) The small number of logos for each style for this study is one of the limitations. Including more logos for each style for comparison will be helpful to more reliably detect the pattern of preference.

3) The relatively small number of participants. It would be more accurate if more participants were surveyed in this study.

4) An online survey is not an ideal method to collect data. The researcher is in the United States and the participants live in China; thus, the survey was conducted online. However, it might be better to have a one-on-one survey so the participants could pay more attention to what was being studied, instead of being distracted or in a rush to finish the survey. Another reason is the Cultural Revolution Generation, who can access the online survey, is not truly representative of the Cultural Revolution Generation. The majority of them are not very familiar with Internet use and computer programs.

- 5) The gender of the survey participants is not included in the data collection.

Gender difference might cause differences of the survey results, although it is not clear what kind of differences exist towards logo preferences.

- 6) The education level of the survey participants is not included in the data collection. Educational differences might affect the preference of form in logos, since it is possible that different education levels provide different selections.

- 7) Ethnic differences and income level of participants are not included in the data collection. Although there are only eight percent minority ethnics in China, it would be helpful to clarify the ethnic differences to obtain more accurate results. Also, participants with different income levels may have different preferences.

- 8) The nature of the product or the service, which is an inseparable element of the perception of the logo, is not involved or described in the survey. This could influence the preference results. For example, if it is given that the logo is for an electronic product, one might not choose a naturalistic graphic style as his/her preference. It is not known if the participants attempted to guess at the nature of the comparison.

CHAPTER 6. RECOMMENDATIONS

The analysis and conclusions from this study can lead to deeper studies for future connecting logo designs and a market for two different generational segmentations in China. It is a significant issue to explore the Chinese market, targeting these two consumer groups. Since product classification will be more and more mature in China and will lead to sectionalization in the Chinese market, more studies and research are needed, regarding these two generations' aesthetics.

Although this study merely focused on the aesthetics of logo design, exploring different aesthetics of other designs and advertising would be extremely useful for further studies, because of the reality that no other nation would be comparable to Chinese consumers in terms of reacting to the market economy and choosing something they like.

Additional recommendations for future studies might include:

- 1) Develop a qualitative method to increase the reliability of the results. It would be valuable to let the participants provide reasons for their choices, etc.
- 2) Develop other studies regarding preference of concept in logos between these two generations in China. As described in the previous chapter, the process of communication through logos comprises various factors, including forms, concept, and environment. Exploring the preference of concept in logos between two generations would be helpful to designers and marketers when developing their logos.
- 3) Focus the study on a certain product or service. It would be helpful to have a clear tendency in a specific industry. For example, when comparing the logos for electronic products and cosmetic products, consumers have different aesthetic tendencies for certain product categories.

4) Extend this research to images of all kinds, such as patterns, photos, advertisements, and posters. This would be helpful to determine what kind of images they are attracted to, and apply these images to a variety of designs.

5) Compare other generation sections together. For instance, including the Generation in between the Cultural Revolution Generation and Generation X, or the generation after Generation X, would provide a full range of the preferences regarding Chinese consumers. This would help determine how important these generational categories are to image preferences.

6) Additional study also could be conducted about the comparison of urban Chinese and rural Chinese, since although rural Chinese do not have enough purchasing power, their population scale is amazing and continues to grow. The products they choose are on a large scale to satisfy their needs. It would be valuable to see their aesthetic preferences, since these results would be of interest to some industries.

7) This study could be extended to compare the Chinese audience to the American audience or the European audience to detect patterns of preferences in different cultures. It would be helpful to international corporations to be aware of the preferences among different audiences.

8) This study also could be conducted across Asian audiences such as Chinese to Korean, Japanese, or even an Indian audience. It would be meaningful to do the study among any other set of audiences that share a lot of the same qualities of culture but are still slightly different. These might include, for example, Eastern European audience or Middle Eastern audiences, where the countries share some cultural attributes but may have distinct national cultures.

CHAPTER 7. CONCLUSIONS

After revealing its mysterious veil to the world in 1978 through the Open Door Policy, China has become a more significant market for international corporations to explore. It's not only because China has the largest population in the world, but also because the rising economy has allowed Chinese consumers to have a great purchasing power. Since China is still in its economic reform era, there are many issues to explore in terms of consumers and market.

The logo is an important visual asset to a company, and provides instant recognition for the company. It is meaningful to explore the logo preferences of different consumer groups, and provide this information to marketers and designers. As a communication tool, the message of the logo is received by the audience via various channels, and is supposed to create the desired meaning. But, the interference of diverse factors affects the accurate transmission of the meaning. Research is being conducted to explore the process of message transaction and the mechanism of preference of the receivers. In this context, a cultural approach to studying a person's preference is valuable and meaningful. Beauty is partly in the eye of the culture, so Hofstede's cultural dimensions and corresponding aesthetics are applied in this study. Also, from the recent logo history of China and the Western world, it is not difficult to see the existing gap. This gap was explored and analyzed for the development of the hypotheses for this study.

The Chinese consumer culture is, like other countries, related to its history, economy, and politics. Among different consumer segmentations in China, the generational segmentation is of the most interest to explore, due to historical reasons, among which the "Cultural Revolution Generation"—born between 1945 and 1960, and

“Generation X”— born between 1977 and 1989, is the most obvious and interesting comparison to be explored. The Cultural Revolution Generation had grown up in an absolute, socialist environment that was totally against the Western capitalist world and used to hold strong beliefs towards socialism, while Generation X were born and grew up in the new era in which exposure to the outside world started and Western values are admired. The difference of social values and the consumption environment have caused aesthetic differences between the Cultural Revolution Generation and Generation X. It is important for marketers and designers to become aware of the existing differences, and follow their preferences, when designing and developing brand images.

This study compared the form preferences in logos between Generation X (born between 1977 and 1989) and the Cultural Revolution Generation (born between 1945 and 1960) in China’s big cities, especially Beijing and Shanghai, where consumer culture and the market are more mature than other cities and rural areas.

For this comparative study, 24 logos were selected, redesigned, or designed for use in online survey. There were three pairs of logos for comparison in the survey, each representing three different graphic styles. The first group aimed to test if the Cultural Revolution Generation prefers symmetric graphic style to asymmetric graphic style compared to Generation X. The second group aimed to test the Cultural Revolution Generation to determine if they prefer naturalistic style to simplified graphic style, as compared to Generation X. The third group aimed to test both generations to determine if they prefer freehand style or a mechanical style. The participants were from each generational segment, and were located in Beijing and Shanghai, China. One-hundred

participants completed the survey, in which 50 of them were from the Cultural Revolution Generation and 50 of them were from Generation X.

The results of this survey show both Generation X and the Cultural Revolution Generation prefer symmetric style to asymmetric style; both Generation X and the Cultural Revolution Generation prefer naturalistic graphic style to simplified graphic style to some extent, but in Generation X case, it is not obvious to say they totally prefer naturalistic graphic style to simplified graphic style; Generation X prefers freehand style to mechanical style while the Cultural Revolution Generation prefers mechanical style to freehand style. Although these results did not support the hypotheses, they do provide useful information about preferences between the Cultural Revolution Generation and Generation X. A variety of factors may be responsible for these results, including historical reasons, recognition problems and personal preferences, etc. Future study could explore these factors to understand their importance.

This study provided formal aspects for the preferences of logos between the Cultural Revolution Generation and Generation X in China's big cities. It begins to provide insights for graphic designers when designing a logo for any company targeting the Chinese market. Also, it is also significant for marketers to consider these preferences when investigating the Chinese market.

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APPENDIX A. SURVEY (ENGLISH)

Preference of form in logos between Generation X and Cultural Revolution Generation [Exit this survey](#)

1. Default Section

1. Thank you for your interest.

This study is being conducted by Haiqiong Che, student at Iowa State University. You are being asked to take part in this study because you meet the requirement of the participants who are supposed to born between 1945-1960 as well as 1977-1989 in Beijing and Shanghai in this study.

The purpose of this study is to test if there is preference of the logos between the two generations in China, and if there is, what will be the preferred one to the target audiences. The results will help designers and marketers to understand Chinese market better regarding these two group consumers.

The survey is simple comparisons of logos according to your preference. I estimate that it will take about 10-15 minutes of your time to complete the survey.

You will not have any costs from participating in this. You will not be compensated for participating in this study.

There are no risks to participants at all. There is no identifier in the survey nor are personal confidential information except age and city of residence. The online survey file will be deleted from the SurveyMonkey program once the data have been downloaded. The data will be entered in a password-protected computer owned by the researcher. Only the researchers and her major professor will have access to the raw data. The data will be reported in aggregate in the report/thesis. Your answers will be kept confidential, and participation is voluntary. You can stop as you want during the survey if there is any inconvenience.

You are encouraged to ask questions at any time during this study. For further information about the study, contact Haiqiong Che at chehalz@iastate.edu. If you have any questions about the rights of research subjects, please contact IRB Administrator, 515-294-4566, IRB@iastate.edu, or Director, 515-294-3115, Office of Research Assurances, 1138 Pearson Hall, Iowa State University, Ames, Iowa 50011.

Do you want to continue with this survey?

☐ Yes.

☐ No.

[Next](#)

Powered by **SurveyMonkey**
Create your own free online survey now!

Done

Preference of form in logos between Generation X and Cultural Revolution Generation [Exit this survey](#)

2. Demography

User information

1. Your birth year and the city you are living in(or from):

☐ 1945-1960 Beijing

☐ 1945-1960 Shanghai

☐ 1977-1989 Beijing

☐ 1977-1989 Shanghai

[Prev](#) [Next](#)

Powered by **SurveyMonkey**
Create your own free online survey now!


Done

Preference of form in logos between Generation X and Cultural Revolution Generation Exit this survey


3. Comparison 1

Logo set 1

a



b




1. Which do you prefer?
Please choose 'a' or 'b' according to your preference.


☐ a

☐ b

a



b




2. Which do you prefer?
Please choose 'a' or 'b' according to your preference.


☐ a

☐ b

a



b




3. Which do you prefer?
Please choose 'a' or 'b' according to your preference.


☐ a

☐ b

a



b



4. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a


☐ b

Preference of form in logos between Generation X and Cultural Revolution Generation Exit this survey

4. Comparison 2

Logo 2

a b




1. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

a b

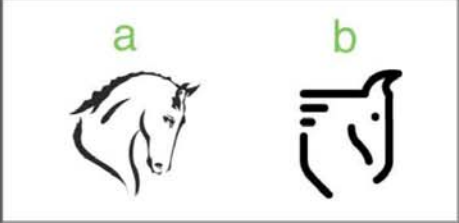


2. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

a b

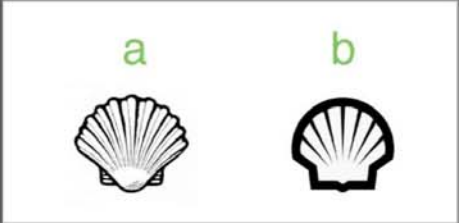


3. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

a b



4. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

[Prev](#) [Next](#)

Preference of form in logos between Generation X and Cultural Revolution Generation Edit this survey

5. Comparison 3

Logo 3

1. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

2. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

3. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

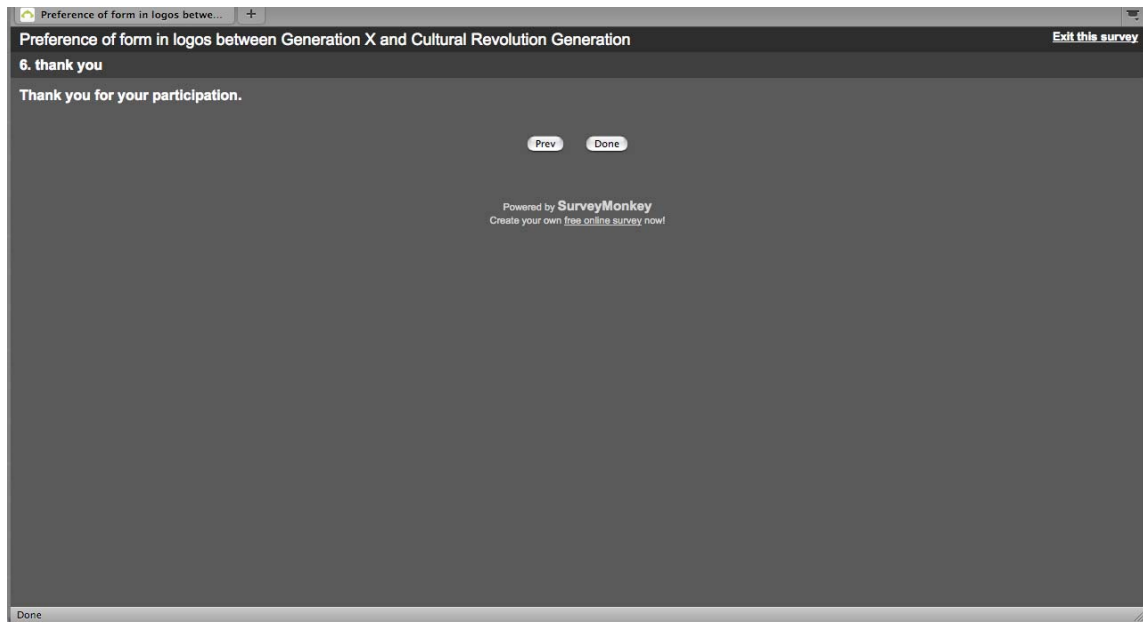
☐ b

4. Which do you prefer?
Please choose 'a' or 'b' according to your preference.

☐ a

☐ b

[Prev](#) [Next](#)



APPENDIX B. SURVEY (CHINESE)

中国大城市的两代人，出生于1977-1989年的X一代和出生于1945-1960年的文化大革命一代，对商标形式的偏爱程度差异调研 退出此调查

1. Default Section

1. 感谢您对此调研的关注。

此次调研由爱荷华州立大学的平面设计系一位学生来进行。由于您符合此次调研人群的要求，即出生于1945-1960年以及1977-1989年的北京、上海等地的居民，所以被邀请参加此次网上调研。

此研究的目的在于测试这两代人之间是否有对商标形式的偏爱。如果有，哪一代人会偏爱什么形式的商标。此次研究结果将帮助设计师和投资者更深入地了解中国市场并对有关这两代人的审美做出更好的判断和研制出适合的设计。

调研只是根据您的偏爱程度对几组商标的简单对比，只需要10-15分钟。

参加调研并不会给您带来额外的损失，也不会有任何形式的报酬。

参与网上调研并不会对您带来任何风险。除年龄和城市以外，调研没有任何标明身份的环节，也没有私人信息的透露。一旦数据被下载，网上调研的文件会被SurveyMonkey软件删除。这组数据只会收藏在本人由密码保护的电脑中。只有调研者和导师才能接触到原始数据。数据只会以合计的方式出现在论文中。您的答案也不会对外公开。您的参与完全出于自愿，若有任何不适，您可以在任何环节选择放弃。

如对调研本身有疑问，请联系Haigong Cho: chehaiz@iastate.edu
 如对参加调研者的权利有疑问，请联系IRB管理员: 515-294-4568, IRB@iastate.edu. 或者主管: 515-294-3115, 研究保险办公室, 1138 Pearson Hall, 爱荷华州立大学, Ames, 爱荷华, 50011

您是否想继续此次调研?

☐ 是

☐ 否

下一页

Done

中国大城市的两代人，出生于1977-1989年的X一代和出生于1945-1960年的文化大革命一代，对商标形式的偏爱程度差异调研 退出此调查

2. 统计

1. 您的出生年份以及居住城市

☐ 1945-1960 北京

☐ 1945-1960 上海

☐ 1977-1989 北京

☐ 1977-1989 上海

上一页 下一页

Done

3. 第一组



1. 您更喜欢哪一个?
请根据您的喜好，选择'a'或者'b'其中一个。

- ☐ a
☐ b



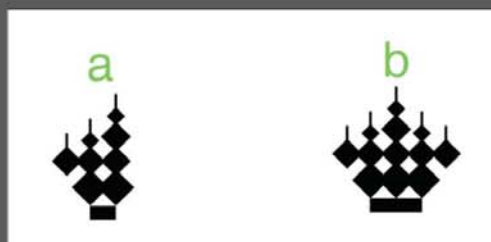
2. 您更喜欢哪一个?
请根据您的喜好，选择'a'或者'b'其中一个。

- ☐ a
☐ b



3. 您更喜欢哪一个?
请根据您的喜好，选择'a'或者'b'其中一个。

- ☐ a
☐ b



4. 您更喜欢哪一个?
请根据您的喜好，选择'a'或者'b'其中一个。

- ☐ a
☐ b

中国大城市的两代人。出生于1977—1989年的X一代和出生于1945—1960年的文化大革命一代。对商标形式的偏爱程度差异调研

退出此调查

4. 第二组



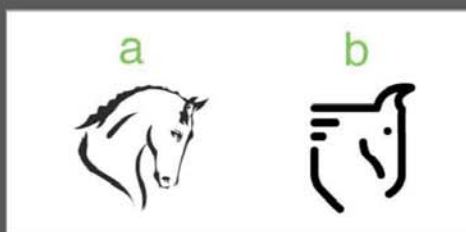
1. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



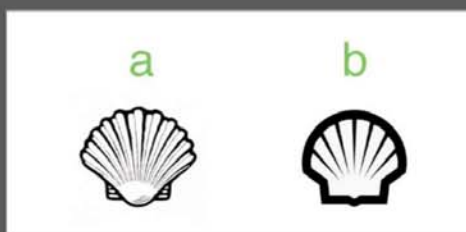
2. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



3. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



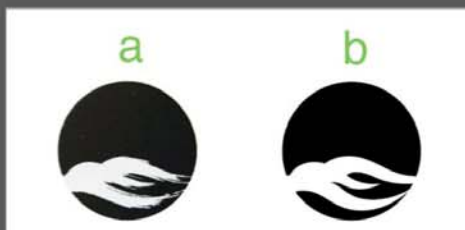
4. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b

中国大城市的两代人。出生于1977—1989年的X一代和出生于1945—1960年的文化大革命一代。对商标形式的偏爱程度差异调研

退出此调查

5. 第三组



1. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



2. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



3. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



4. 您更喜欢哪一个?
请根据您的喜好, 选择'a'或者'b'其中一个。

- ☐ a
☐ b



ACKNOWLEDGMENTS

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